





Current address of Bal-

 $\underline{https://archive.org/details/Constructing AW is nalRhetoric In Cyber Drawing AM or phology Of Art Discourse \\$

If there are errors or you'd like to add more information, click the "Edit Item!" link (in the upper right section of your page.)

(We will try to create <u>derivative formats</u> for your files but it may take several hours for them to appear.)

Type constructing a visual rhetoric

Texts

Cyber drawing philosophy

https://archive.org/details/MorphologiesOf/VerbalVisualSpaceCollectiveRostic

large file prep for DRNarticle (did notshow-use below address)

https://ia902607.us.archive.org/88/items/Morphologies-GiVerbalVisualSpaceCollective2/Morphologies 952008620Verbal8520Visual8520Space8620Collective85202.ndf

K- ANN MY

https://ia902609.us.archive.org/25/items/AnArtistsConjecturesAndSimulcrae/An%20Artist%275%20Conjectures%20and%20Simulcrae.pdf

An Artist's Conjectures and Simularea: notes for DRN Articles.

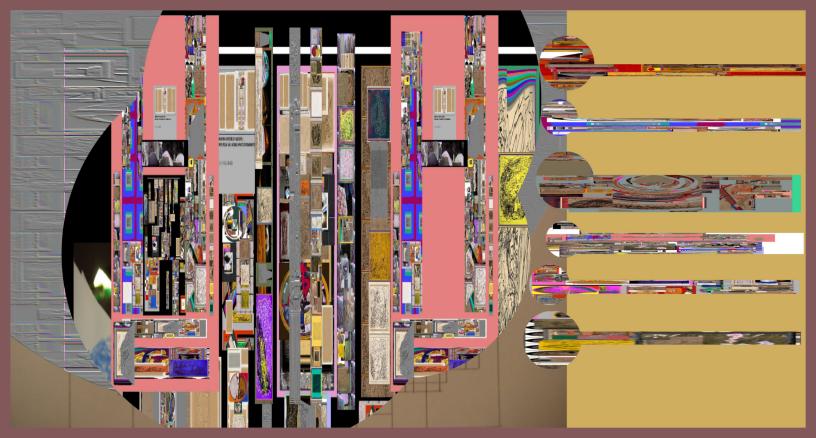
https://ia9.02609.us.arshive.ore/26/items/AnArtistsConiecturesAndSimulerae/An%20Artist%27s%20Conjectures%20and%20Simulerae.pdf

medel for DRN

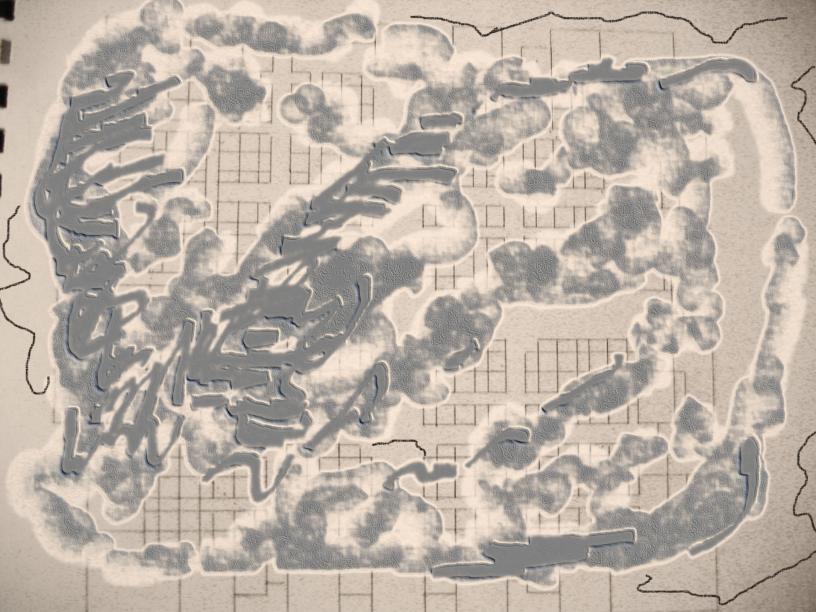
https://ia902604.us.archive.org/15/items/TerratologicalMappingAndSimulcraeOiDeterritorialization/TerratologicalCi30Mapping2i20and2i20Simulcrae2i30of2i30Deterritorialization.odf

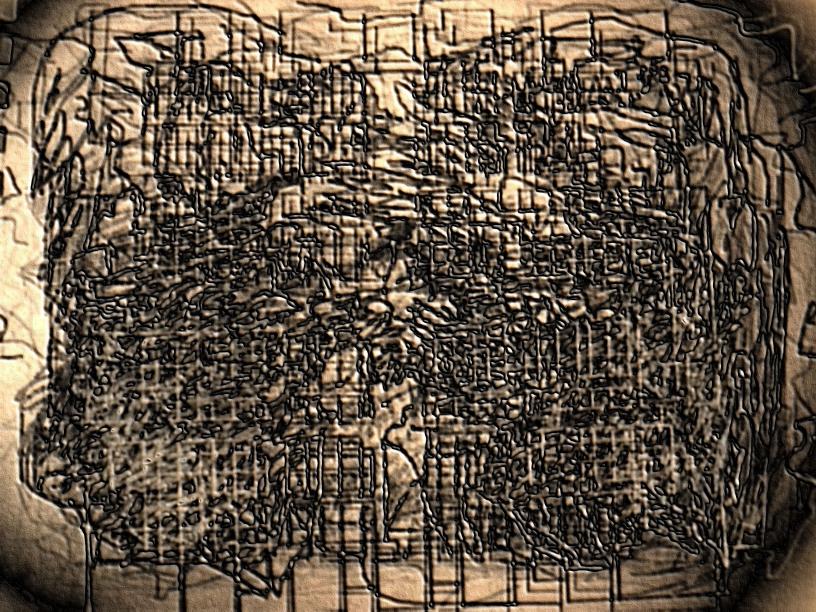
= 591 drawings

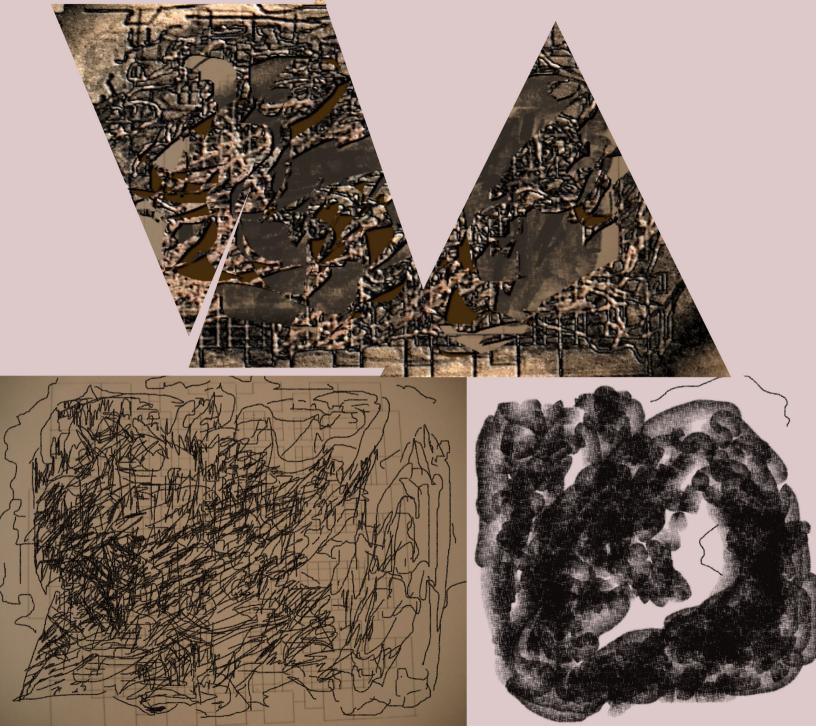




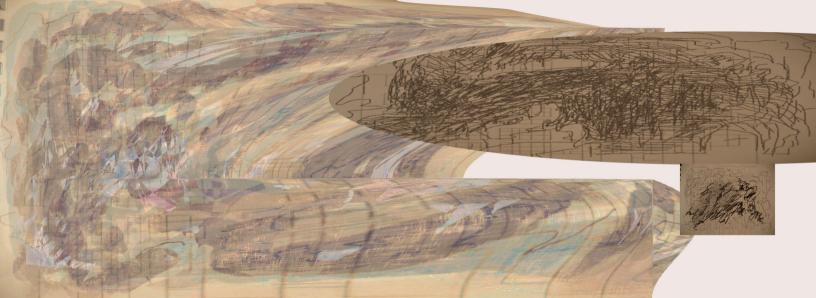


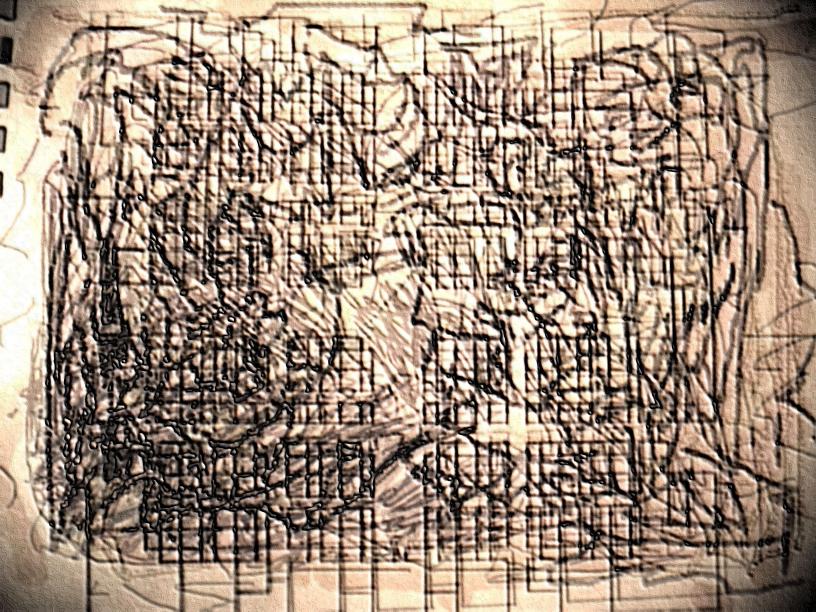


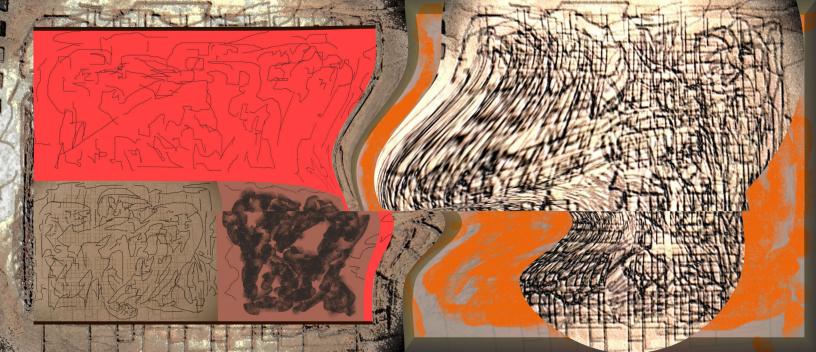


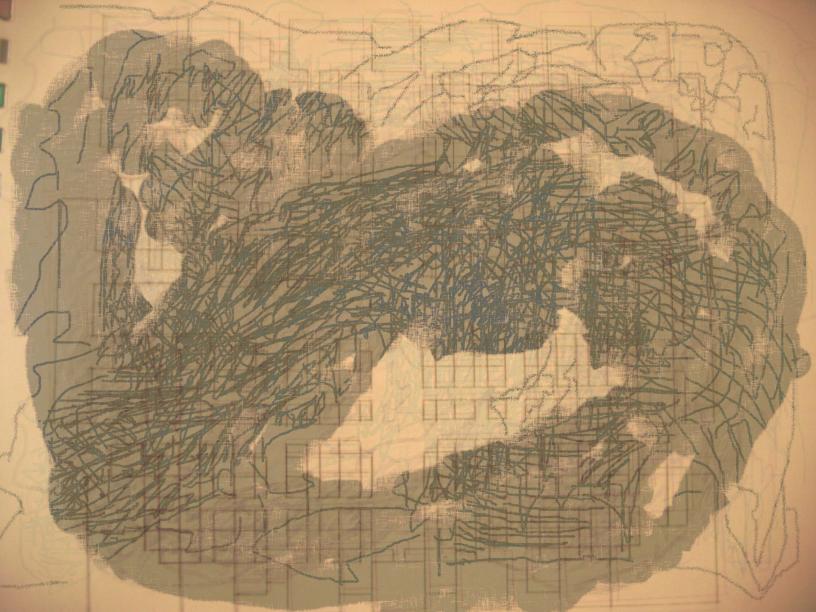








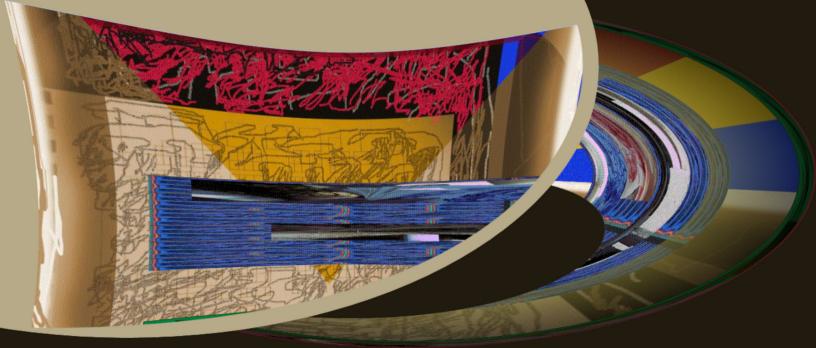




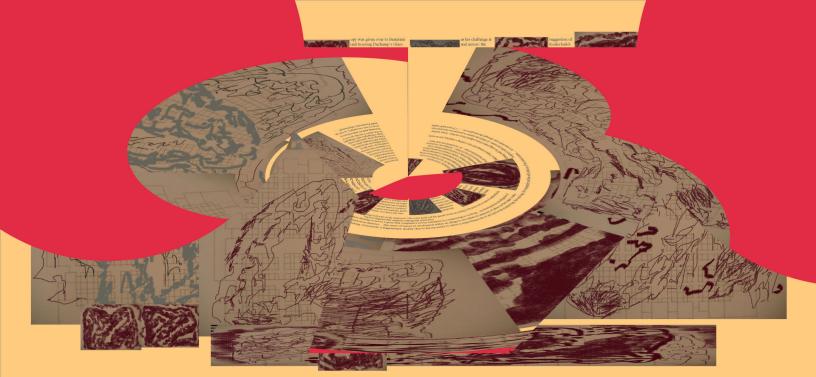


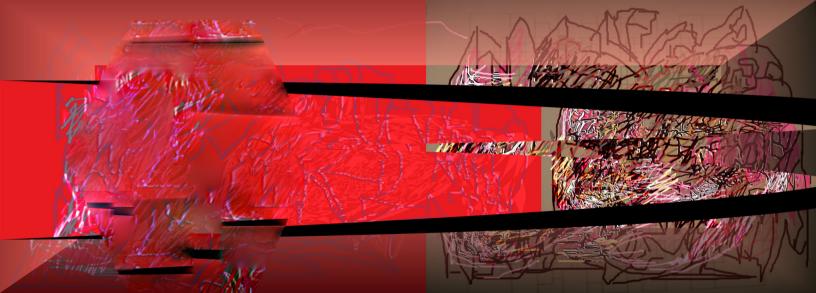


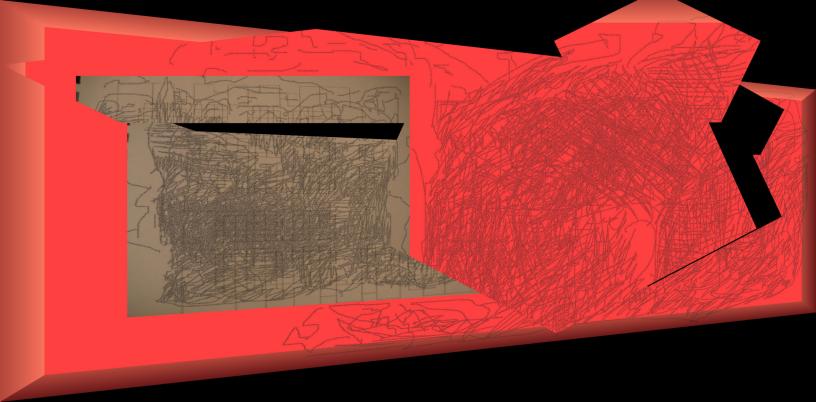


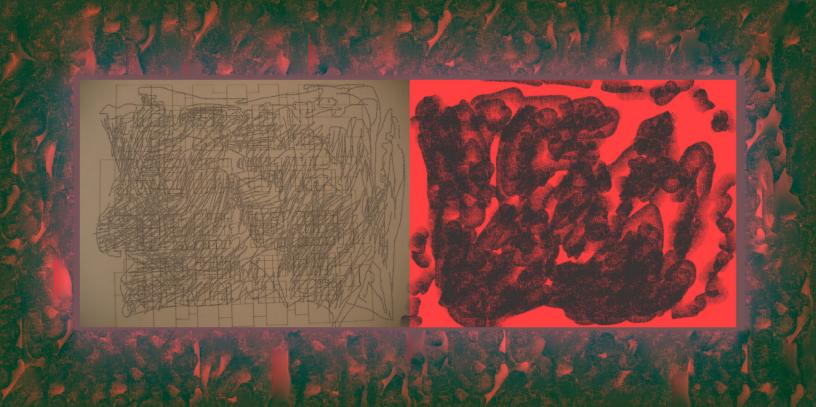


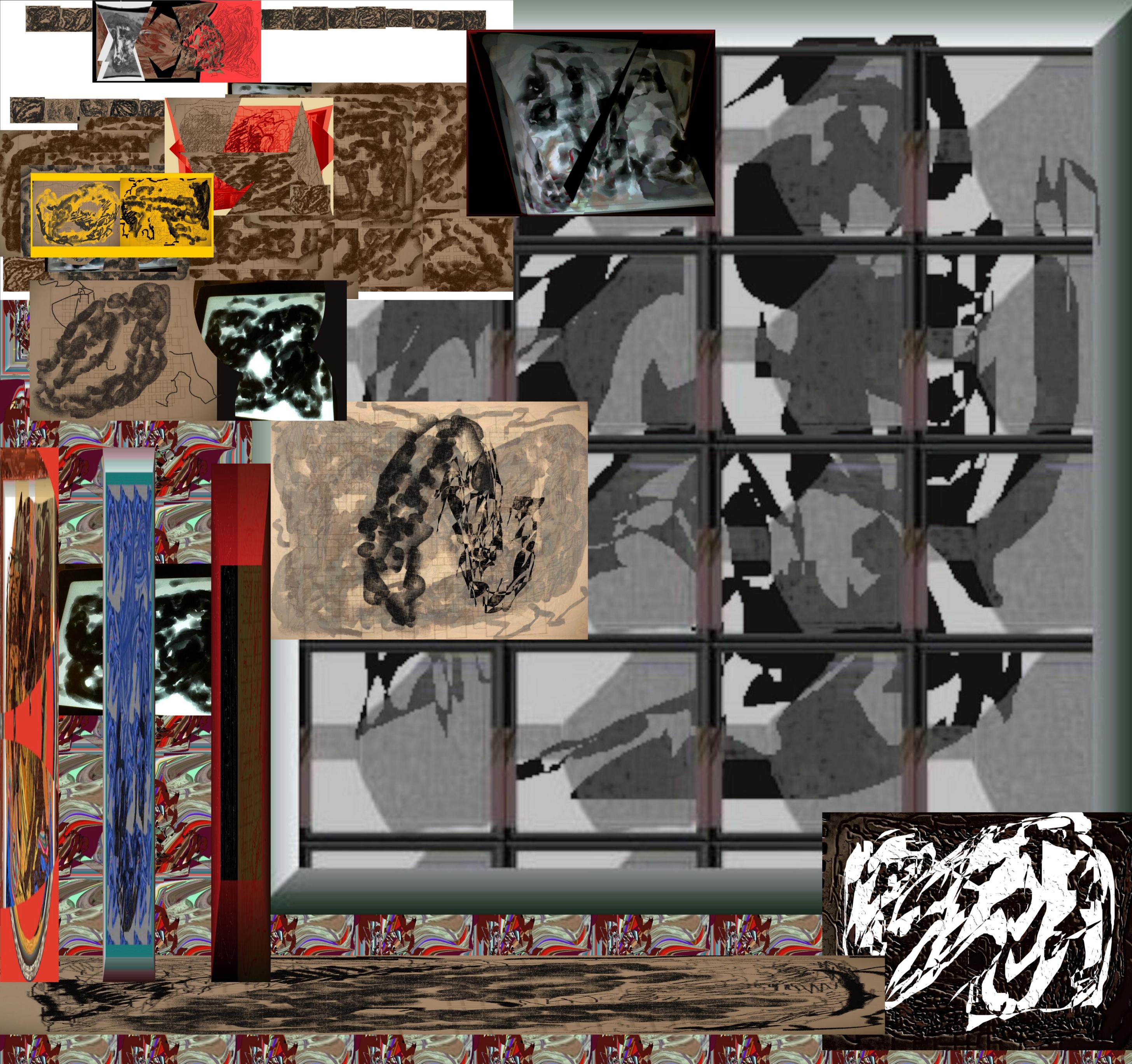


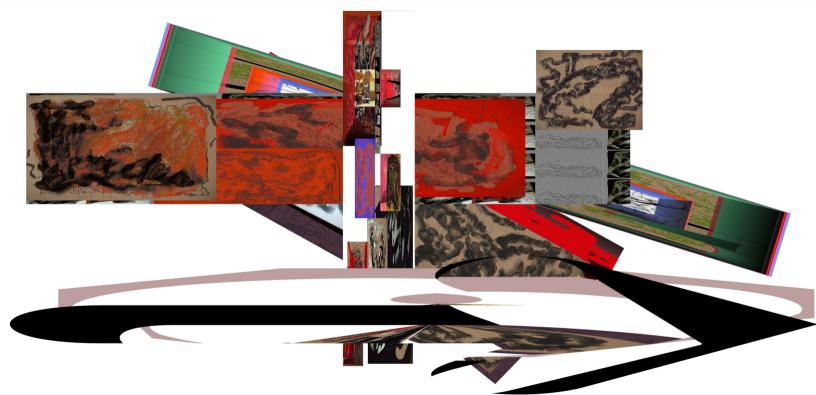


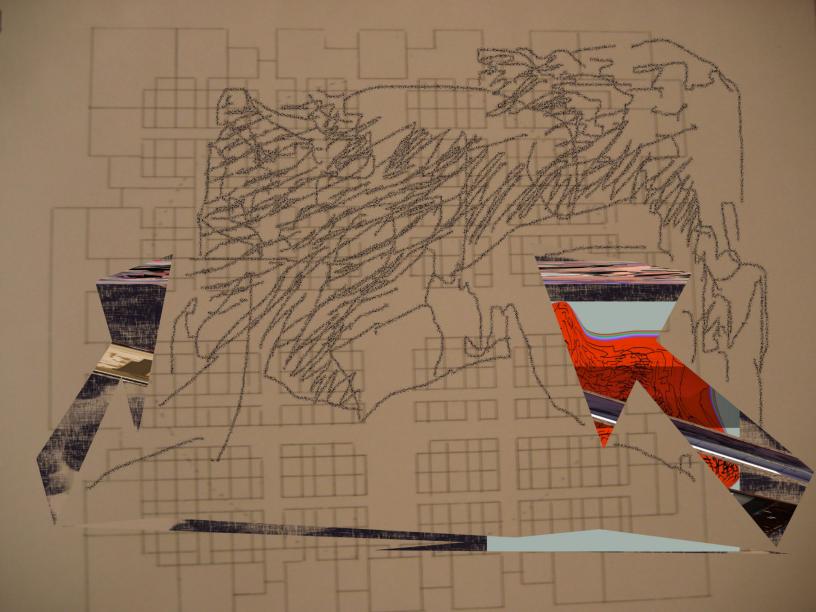




















Topology
Topography
Morphology
Ethos
Pathos



Fabulae Palimpsest

Drawing Visual Verbal Space 1

Tableau

Terratalogical

Zero and Chance

Lean To

Metatropic Hyperbolic

Ennallage

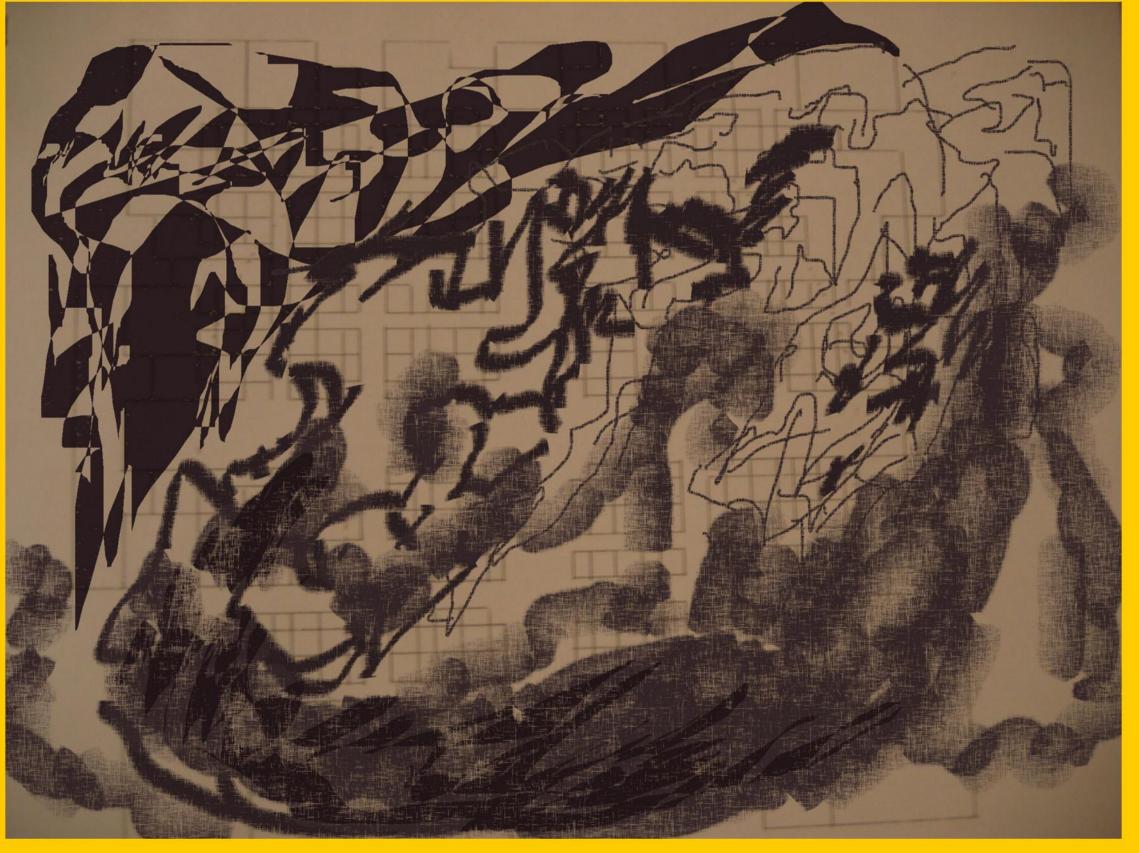


Extended Fragment

Drawing visual verbal space 10

Metamorphosis Configuration

Representation



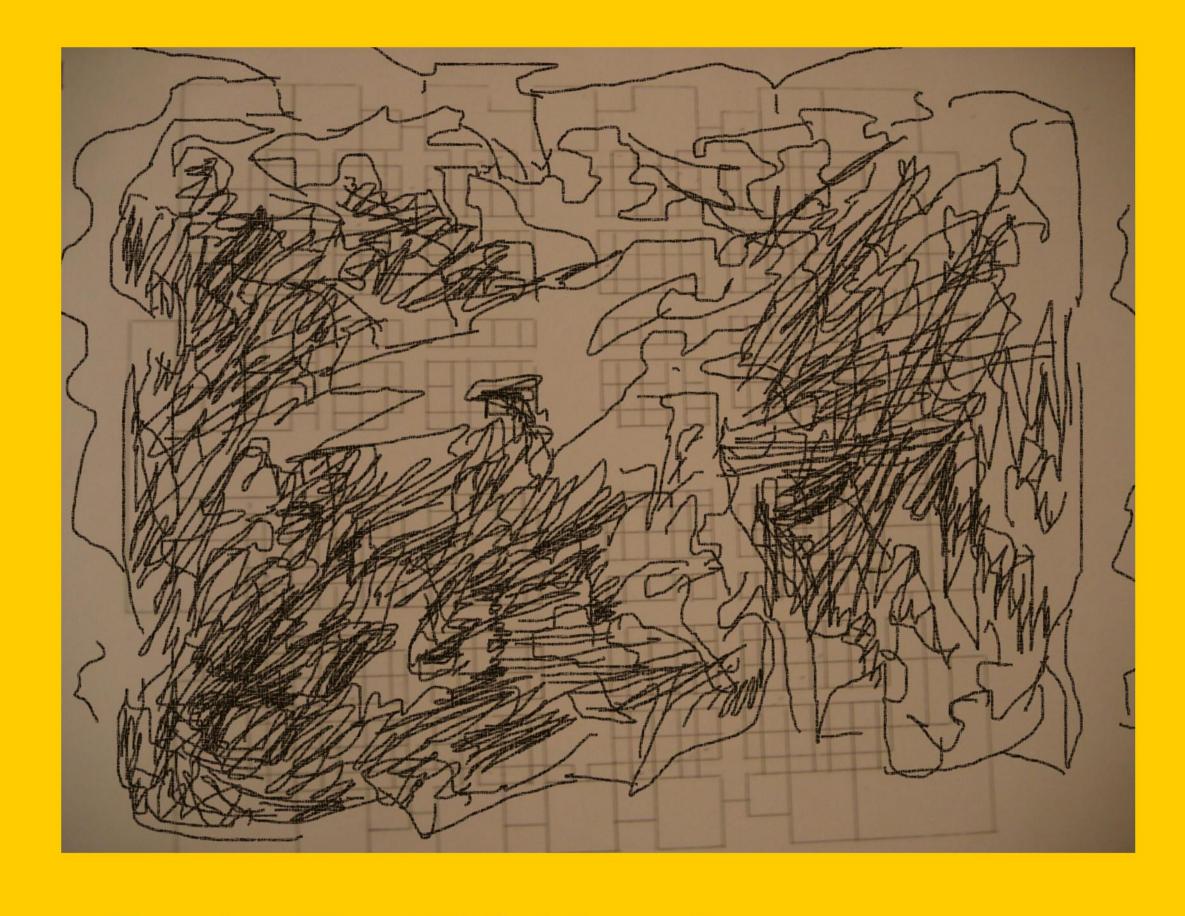
Drawing Visual Verbal Space 2

Chimera In Camera

Herms & The Hermeneutical

Interpellation

Interpollation



Drawing Visual Verbal Space 3

Marl Fiore

Syllepsis
Abracciari
Trace
Rhizome

Apophatic Mir-ror

Chiasme



Mirrorim

Drawing Visual Verbal Space 4

Chain of Signifiers

Objective –subjective Transpose

Matheme

Mood mode Signifier

Contingency Transgression

Spatial layering/synecdoche



Drawing Visual- Verbal Space 5

Buoyant Cima

Nominal

Phenomenological Metanym

Mood

Mode

Staging



Framing
Dimensional Allegory

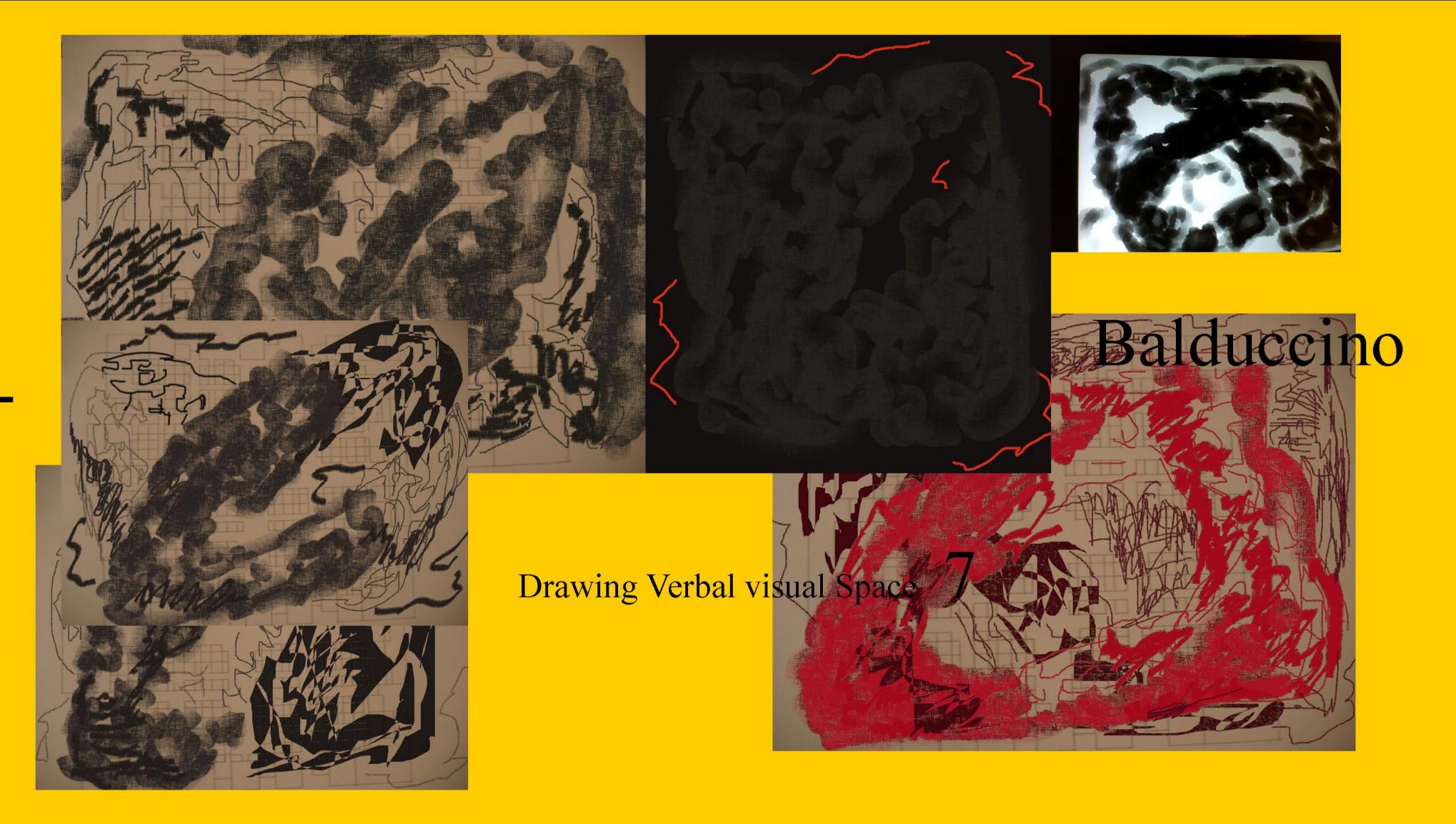


Drawing visual verbal space 6

Arrows

Brackets

Neurological Model
Flux
Oscilation
Conflux



Trope

Entropy

Guage

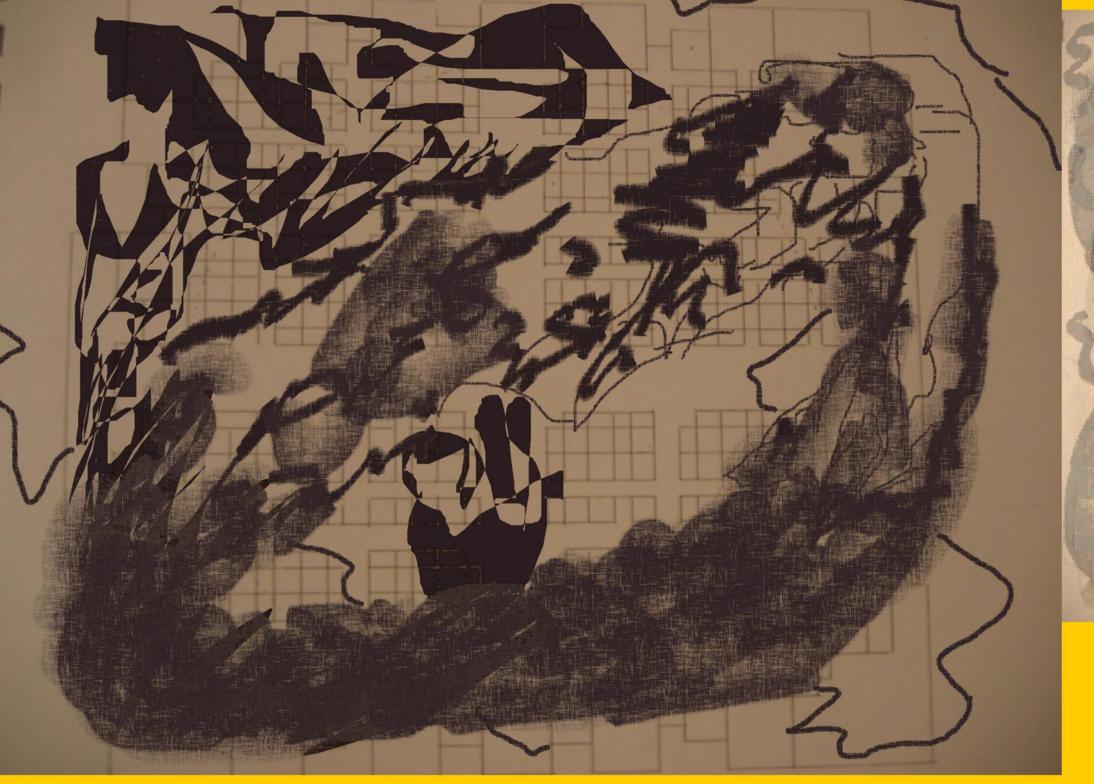
Language

Transference

Overdetermination Slippage

Torus

Drawing visual verbal space 8





Analyzing the Ambassadours



Throwness

Simulcrae

Psychological colloids

Neologism

Trauma

Indices

Antinomy

Model/facultative testing



Drawing verbal visual space 9



Paragone Again







It would be interesting to study families that are multi lingual. The languages in that instance are absorbed as a unity, If one learns a language that is a unity, If worker Plagins stoch as French, which is a pidign or crocle of Lattil in a cenaming a second language to another in order to learn is when I lean Cambodian some their sounds are more Ik I and some more G, I have to get my bearings. Smillarly, the term of "double hermencule" (hermencule means examining texts) refers to a distinction between the hard seiences and seiences in that the study of chemicals for example does not after the chemicals or the objects studied if one can put the Haysman sadde for a moment. Social studies on the other hand do alter that which is studyed.

The value of rhetorics, likewise, is to identify through the different levels of approach and usage how language is guaged. The term, implies this, Ling = toung and guage relates to a pledge or direction, an intent. In this way a multidisciplinary context is established.

${\it of the toric is establish} \ multiplicity \ of \ views$



single compare the social principle

language The valu

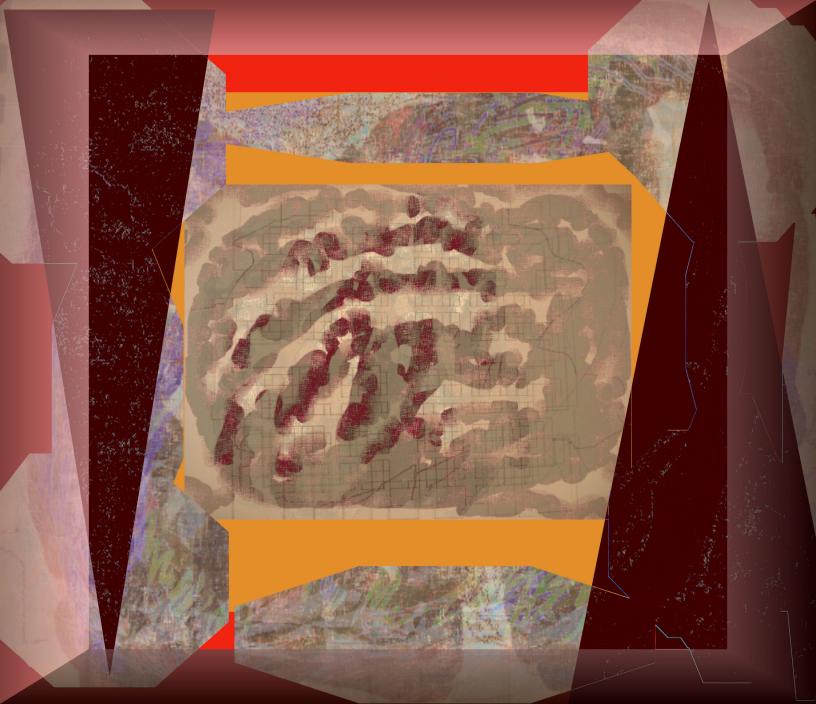
contexts that invite a multidisary analysis, the Huyser for principle what he idea that objects are altered refers to that fact that an ally that which the senses con-

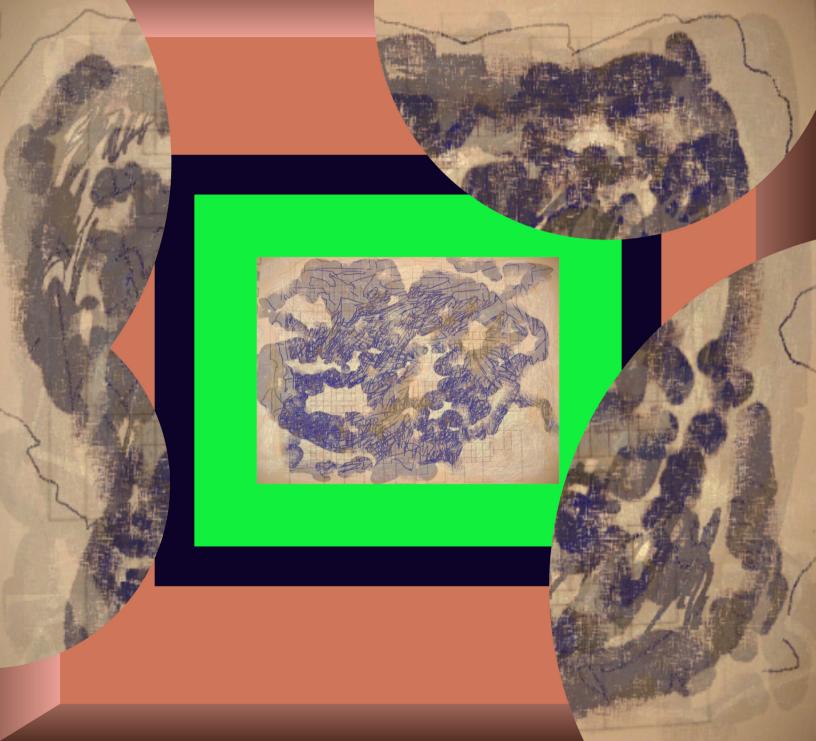
ense of meaning which in turn creates the "object"

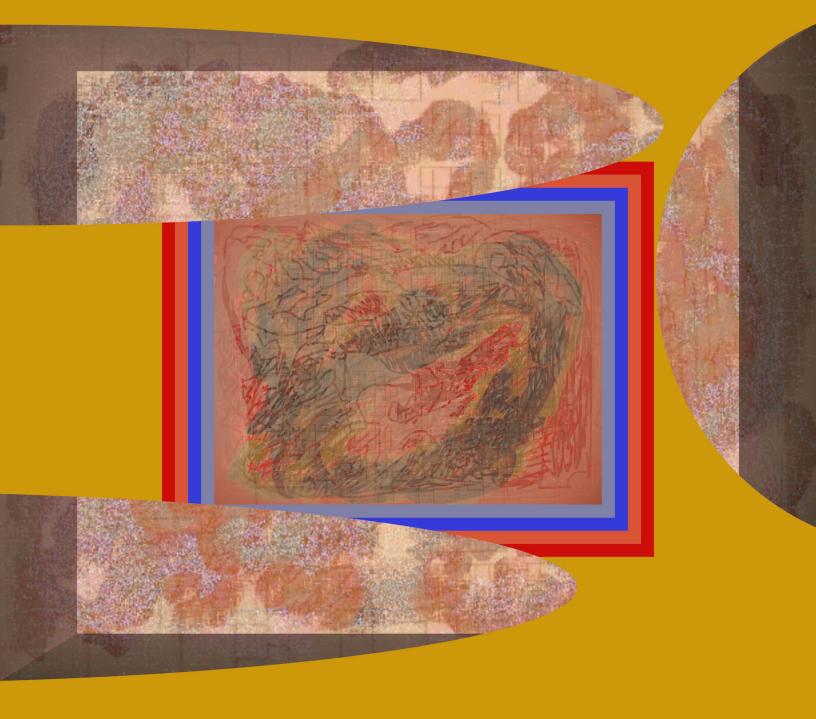
exts for analysis, light can be studied by its color chance, or alternately, by mode of the recent studies towards gravitational waves.

orical term, essentially a syllogism...

The drawings below show a morphological version of this idea, the morphology of the dry point that wet paper is pulled into the grooves of a plate with cut lines which receive and release the paper and since ink has been rubbed in the grooves these inverted forms extrovert. In the cyber realm I have related this through the capacity of the hardware to create marks behind and in frost of each other. The rhetoric thins is that of "transparency".









......IChing Etch-ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

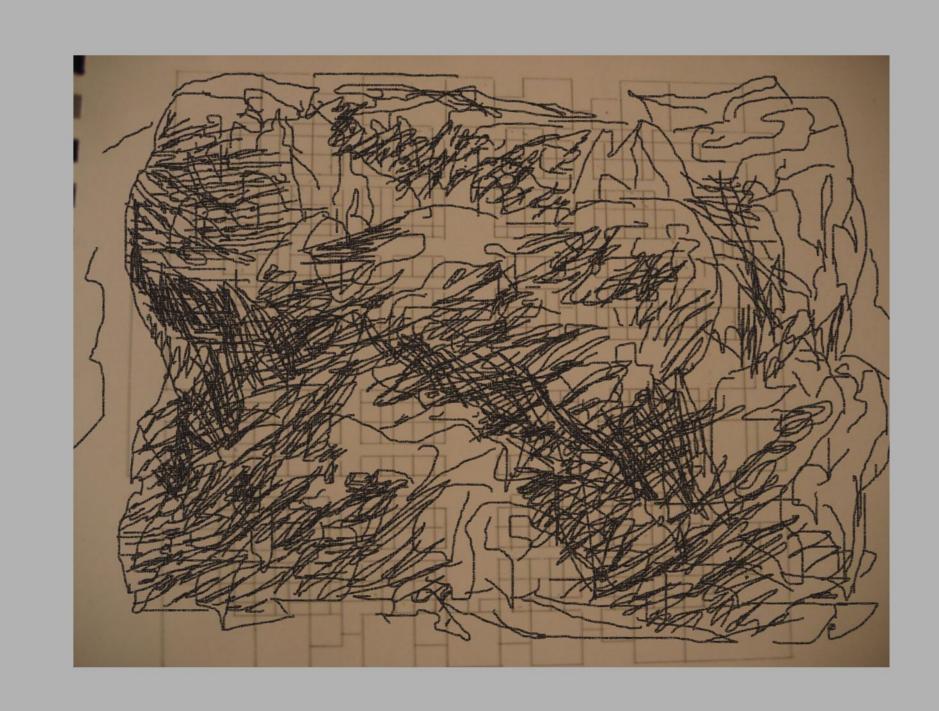
Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form



Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

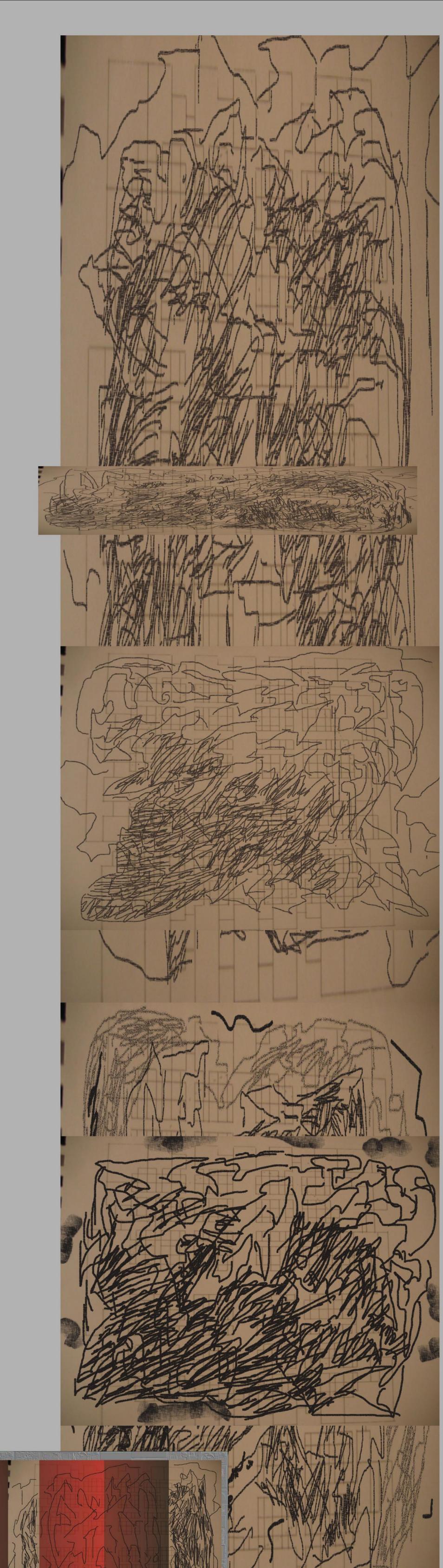
Experience

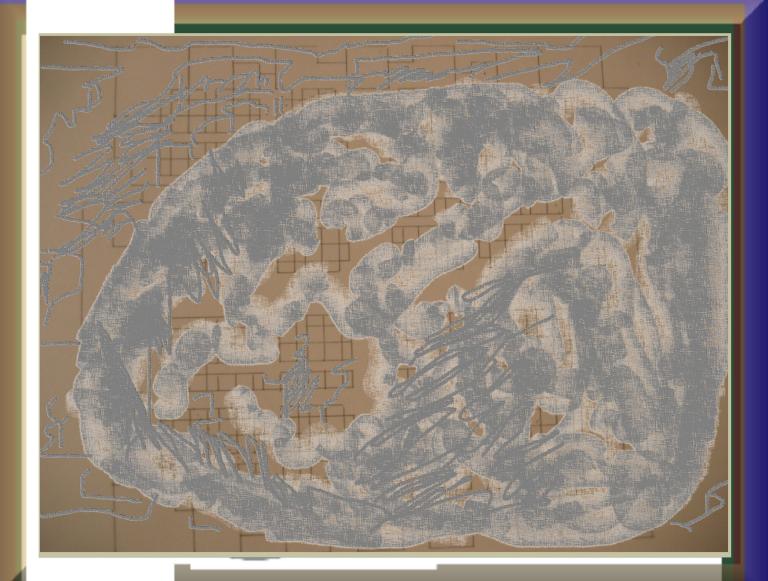
Consciousness

Enantiomorphic

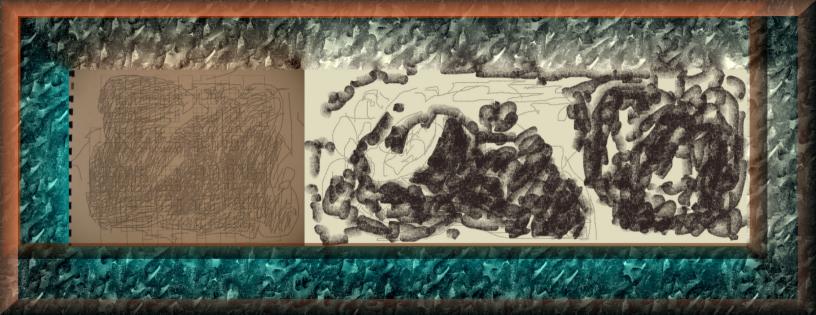
Representation

Configuration











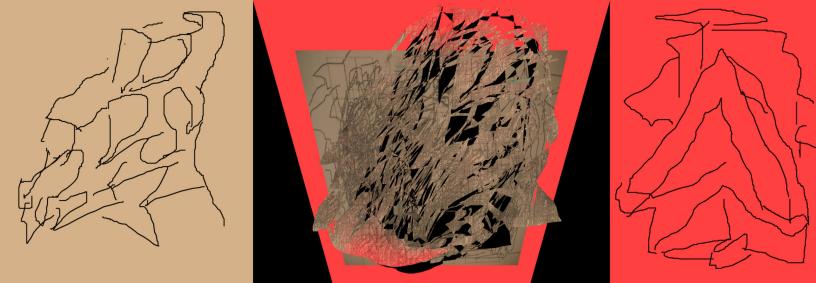








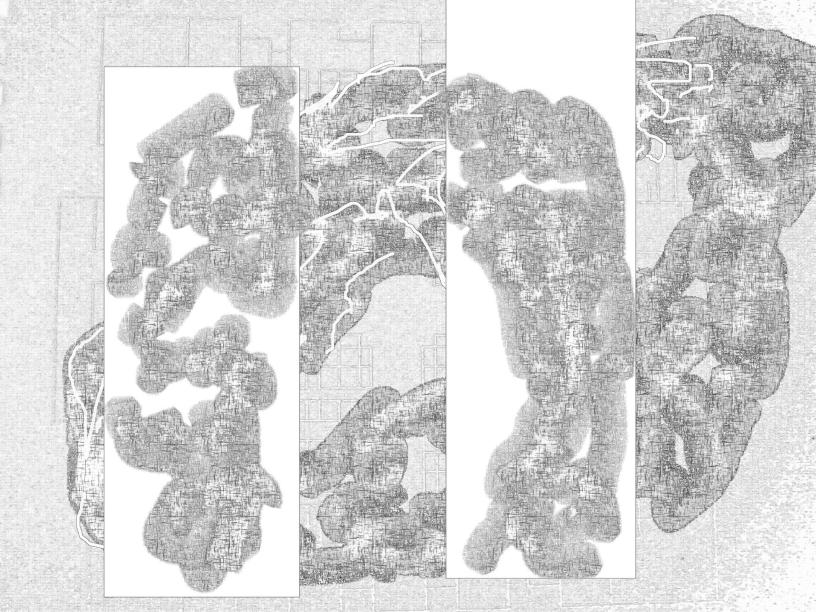


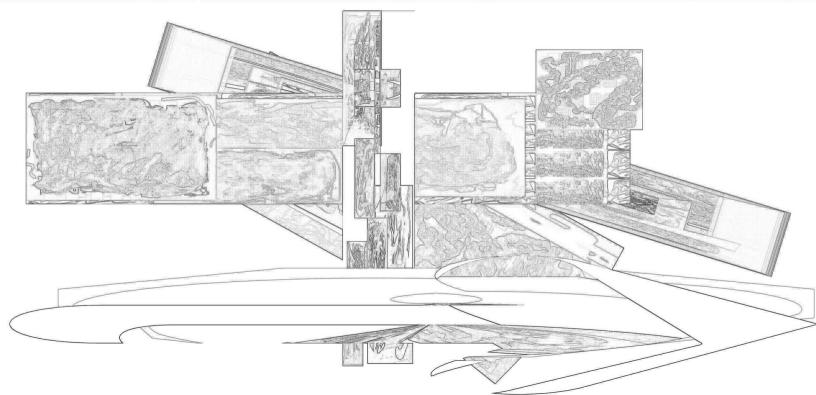


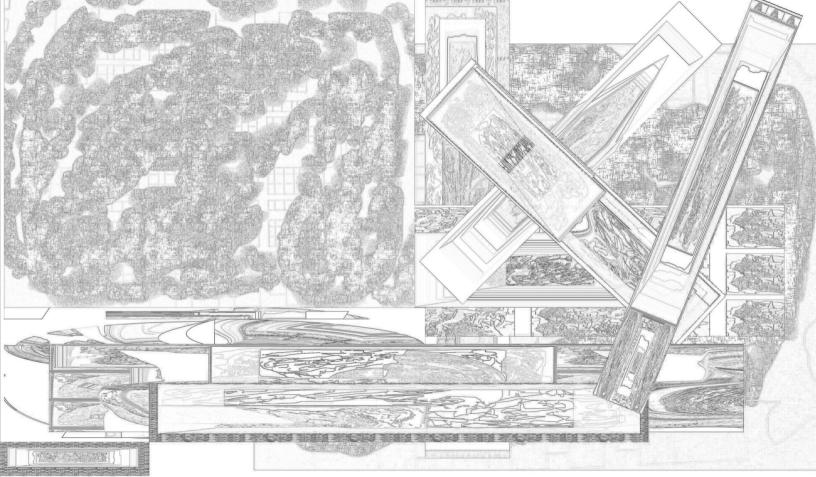


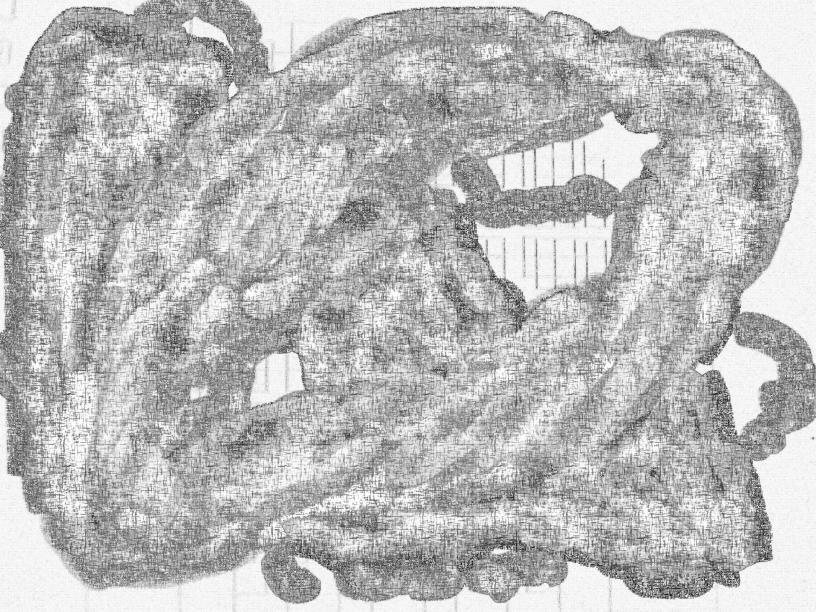


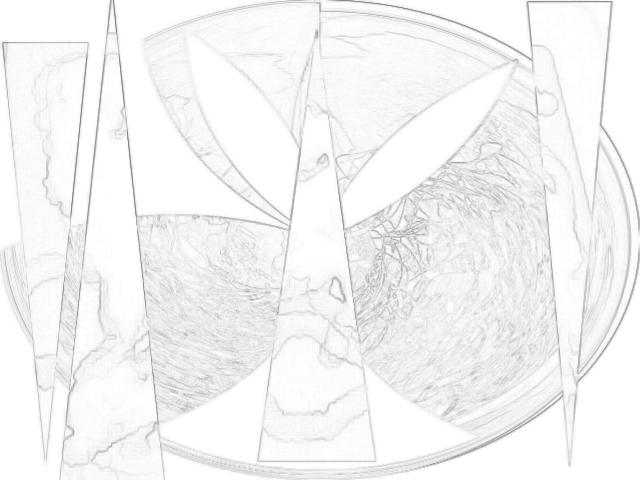


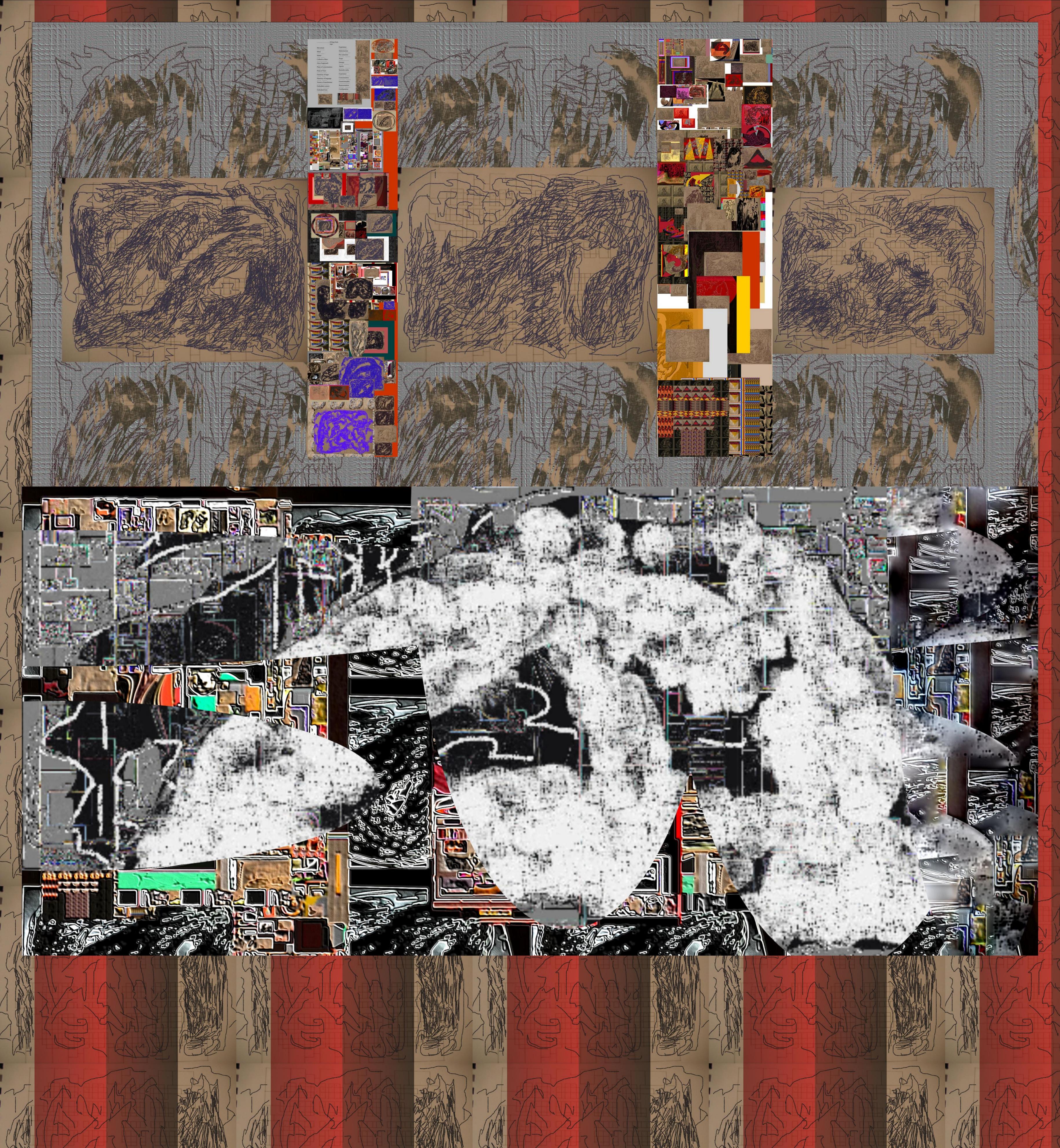








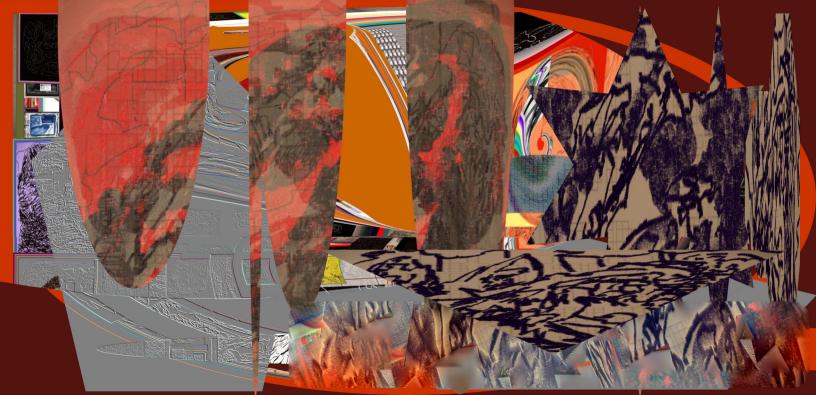












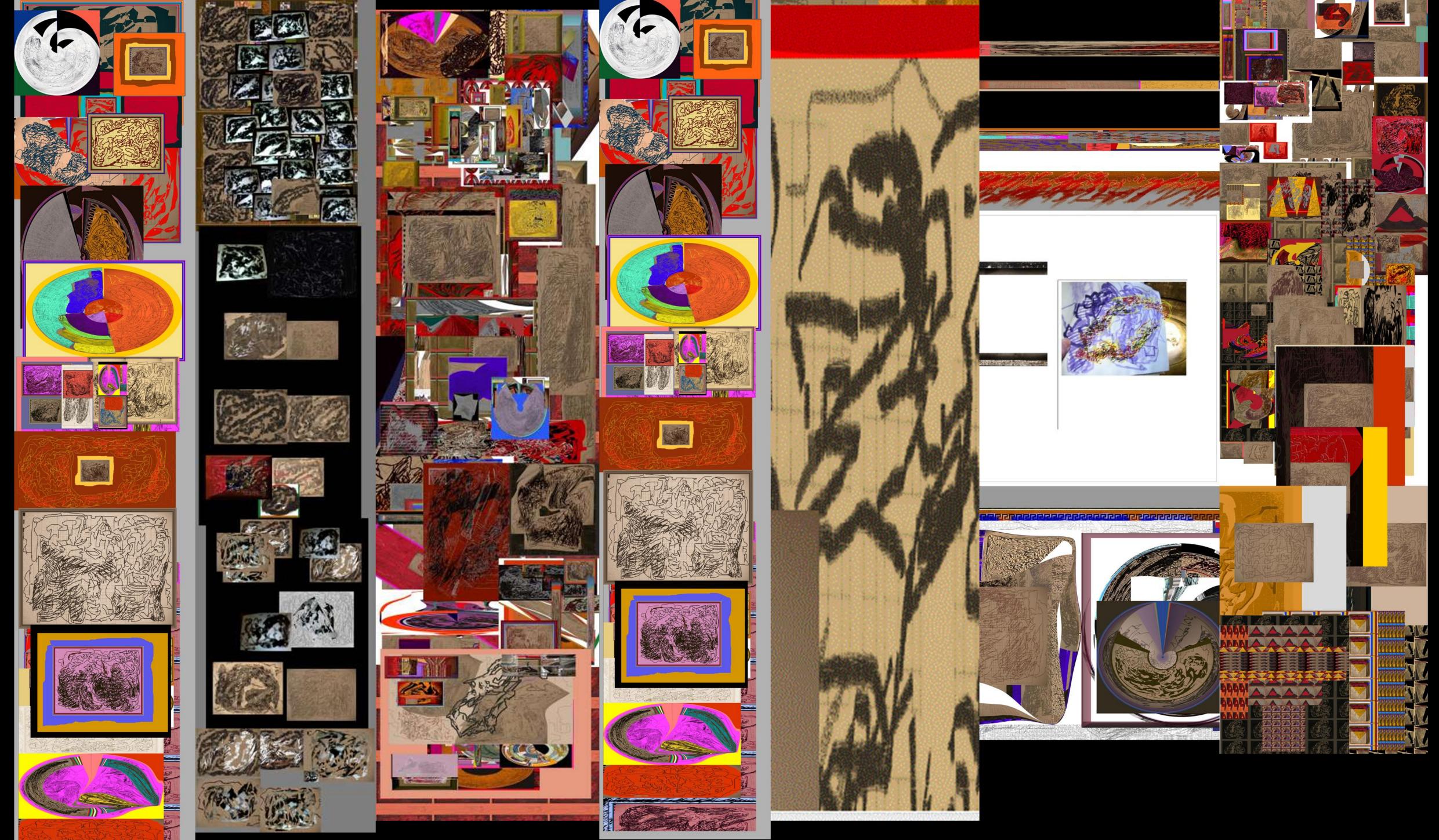


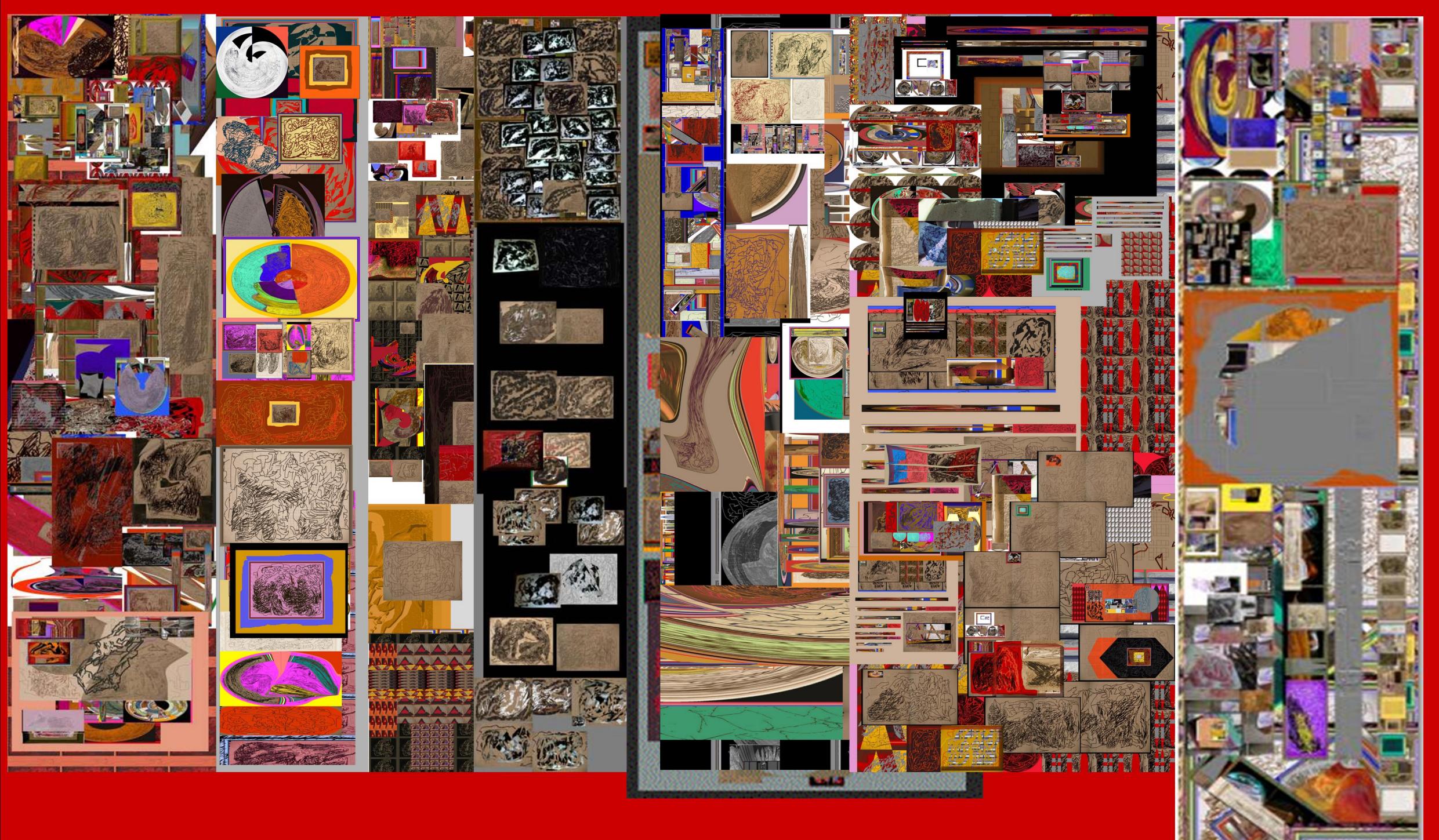


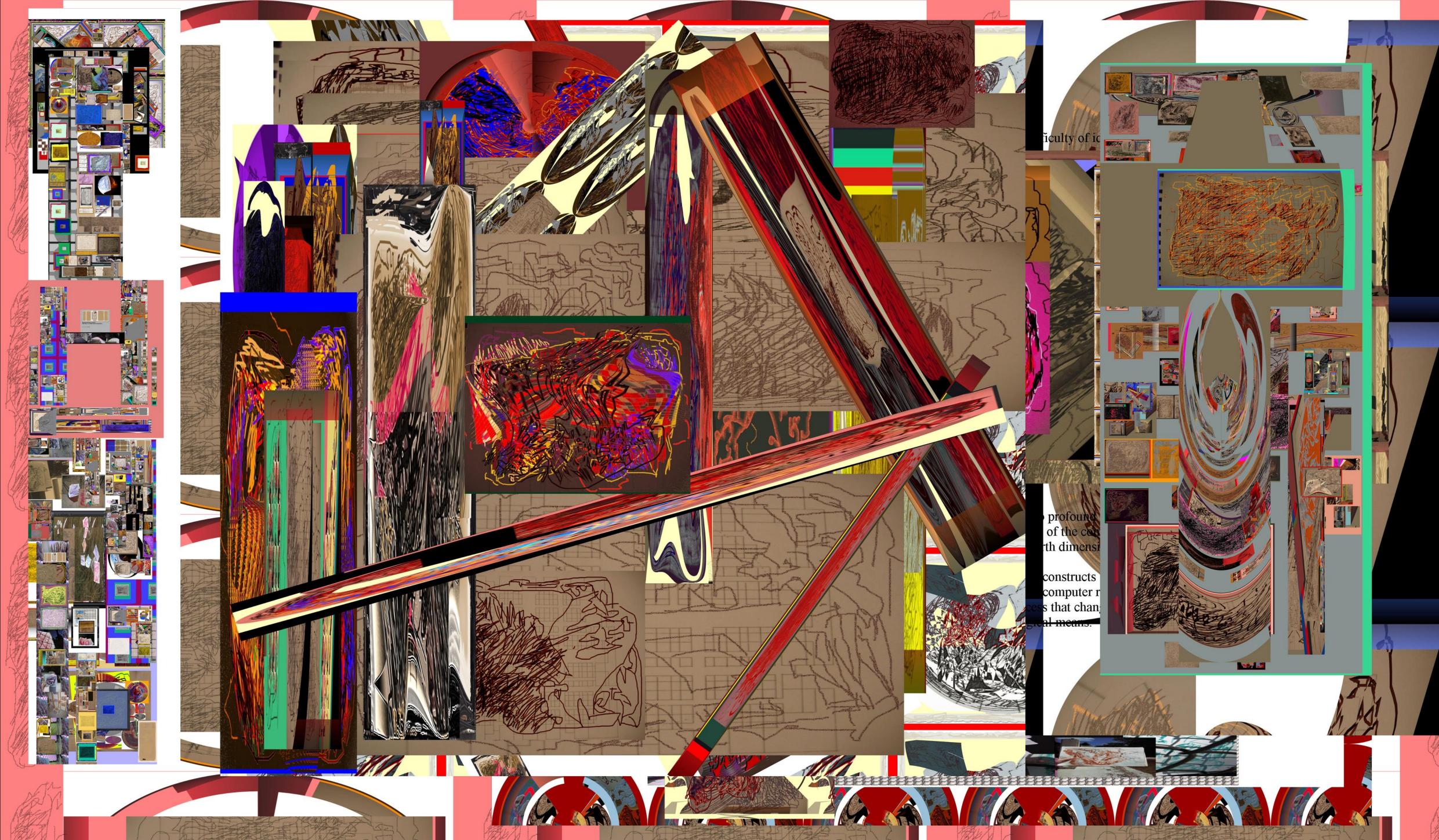


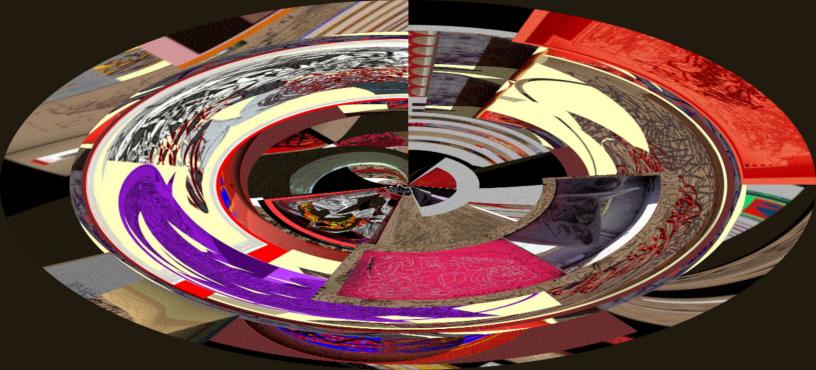


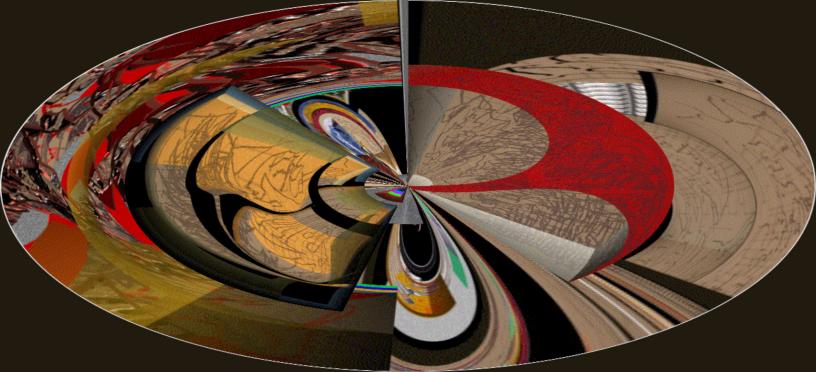










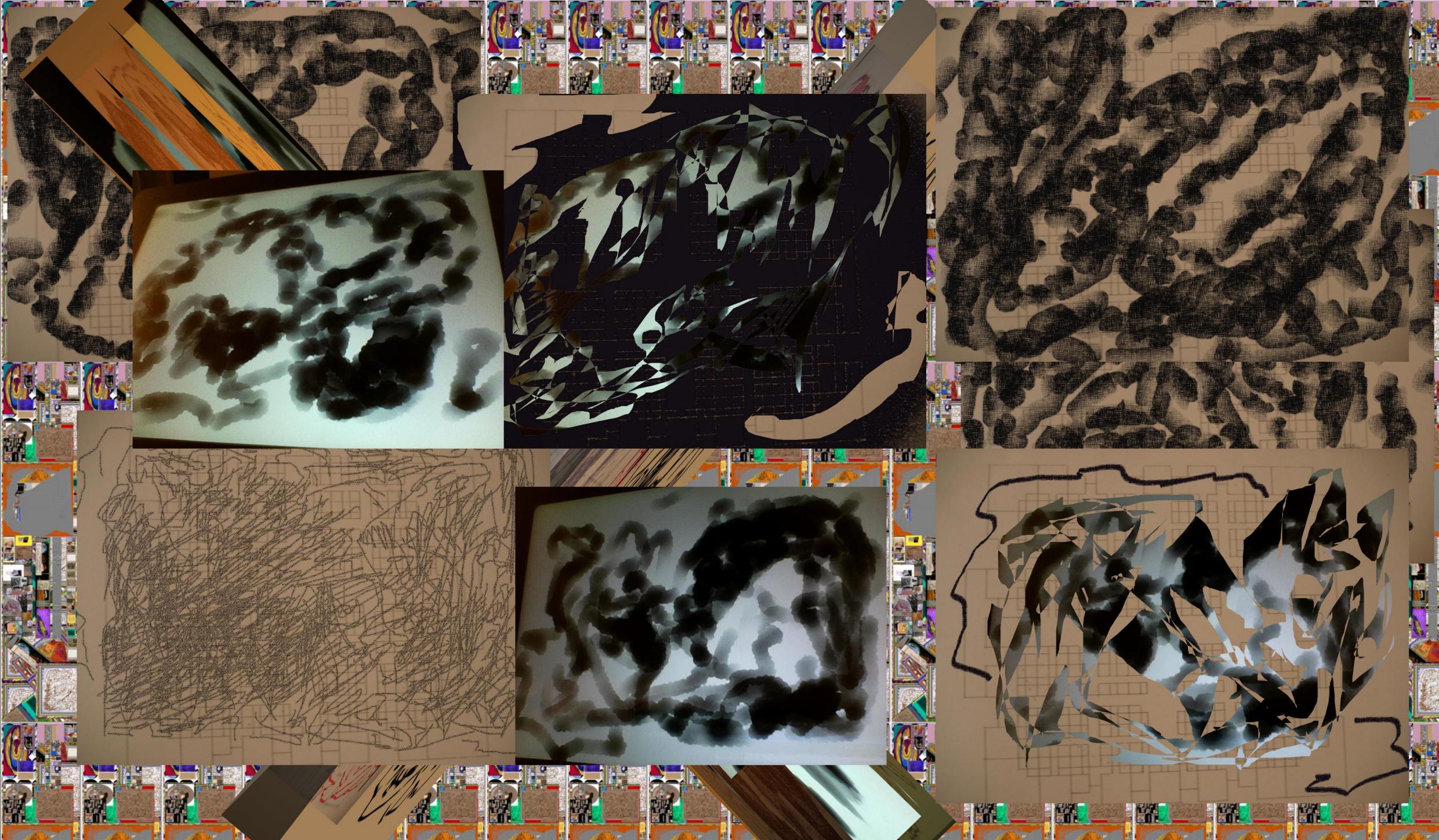




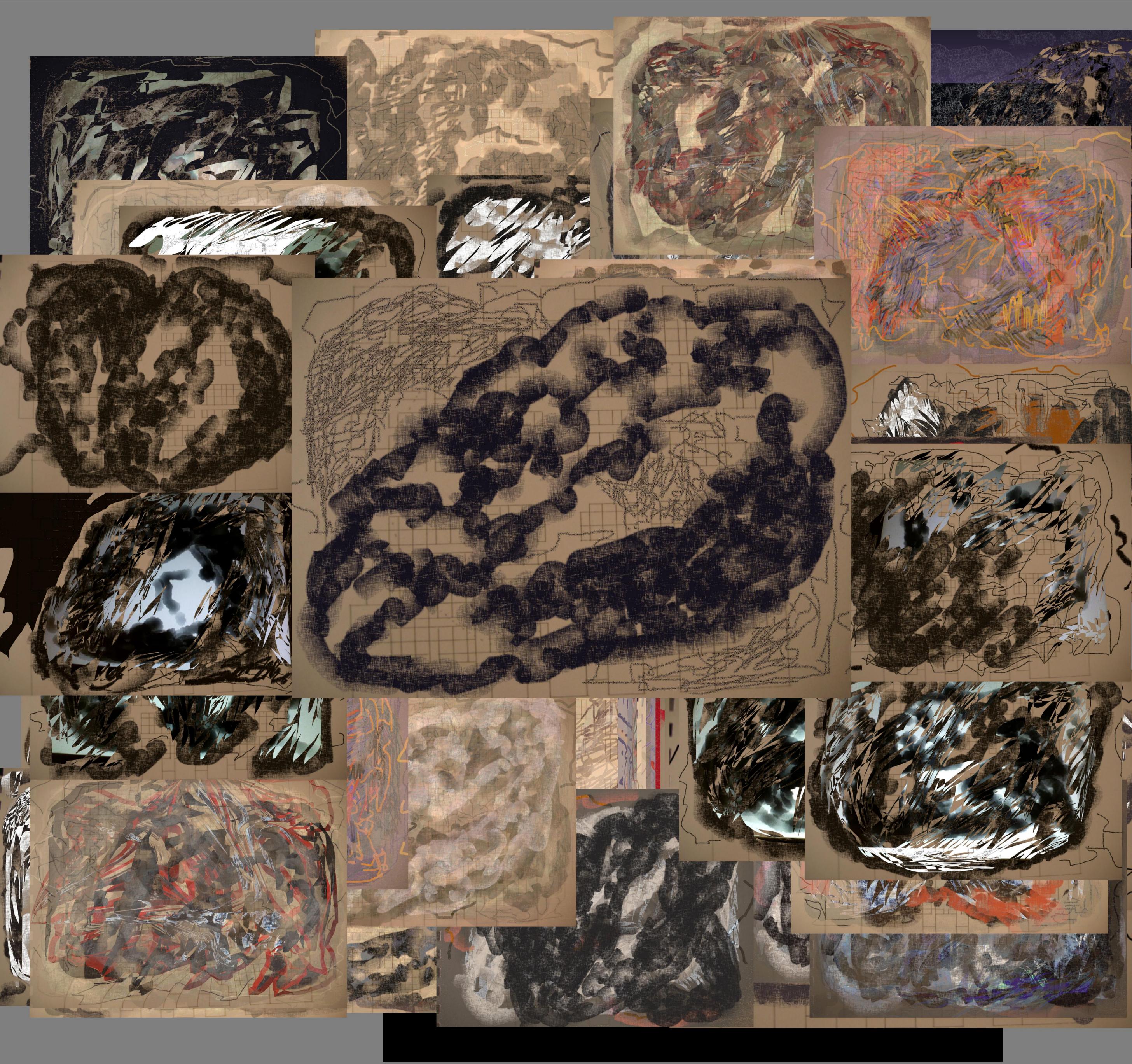


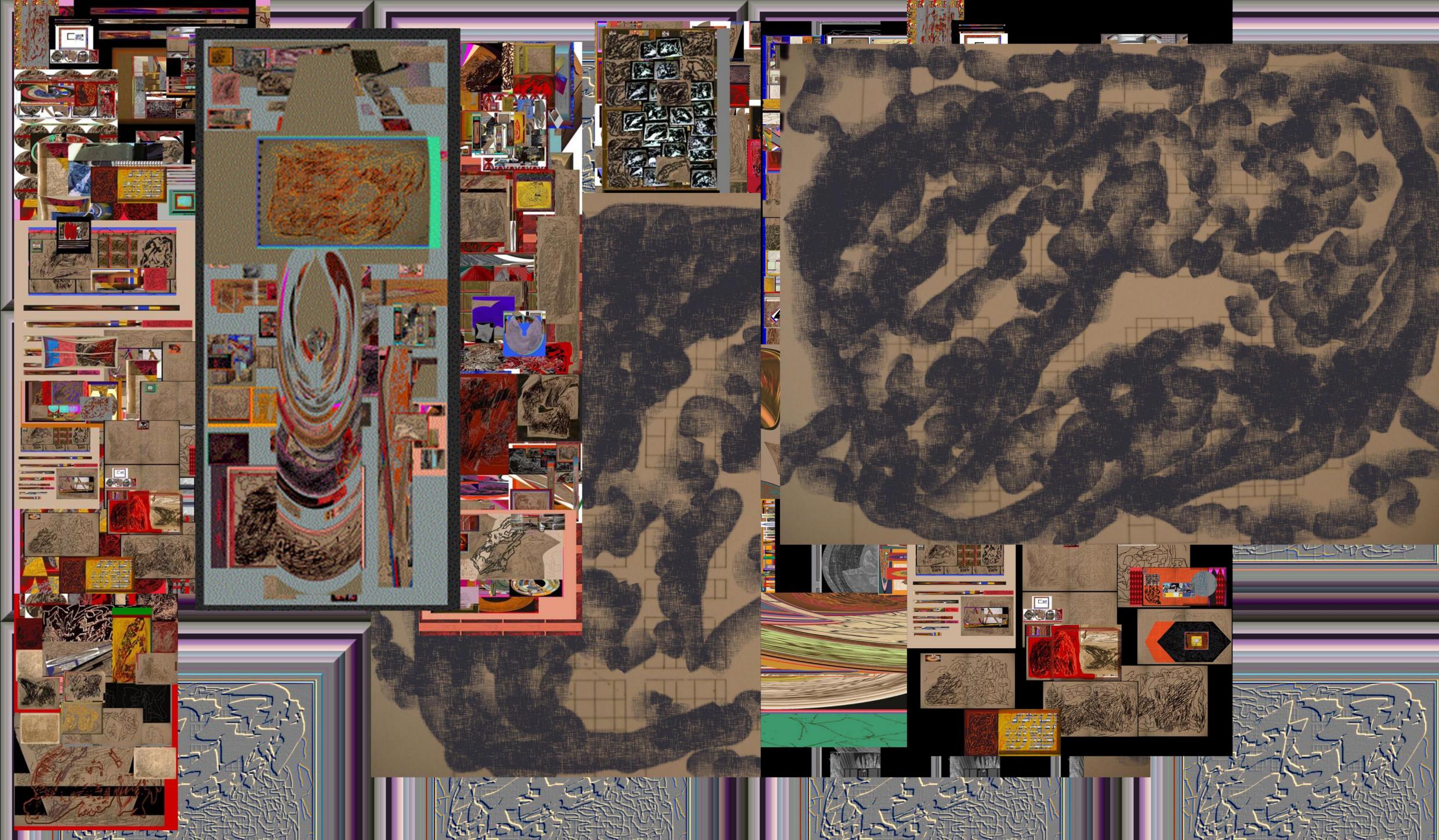


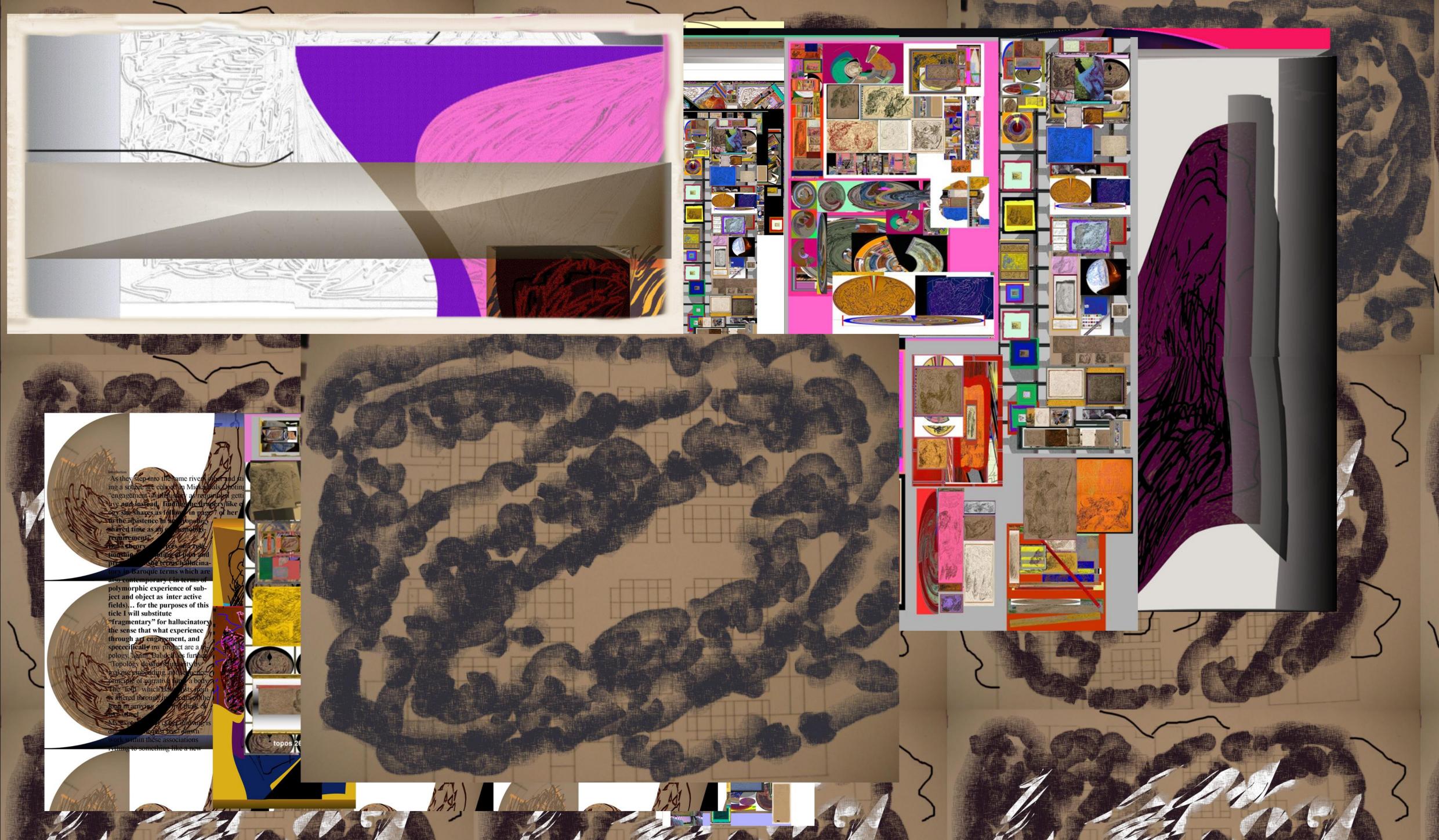


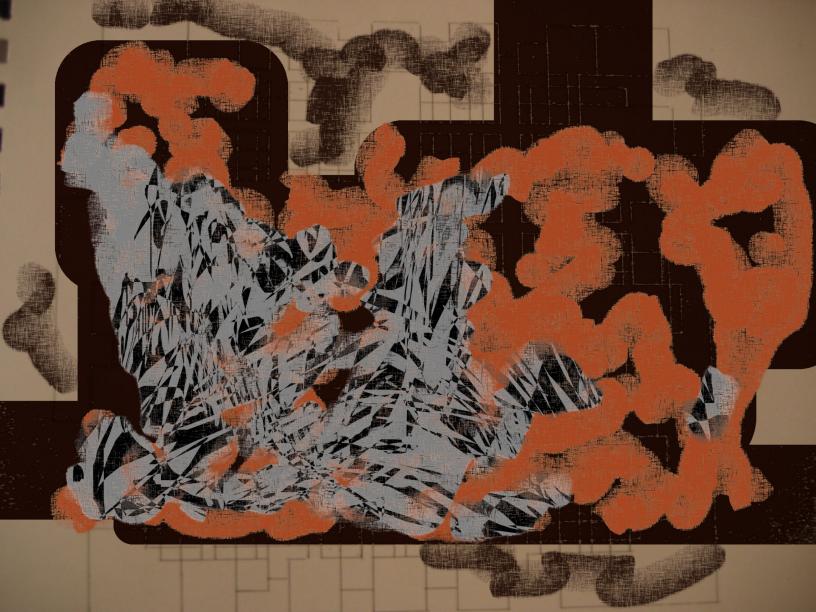






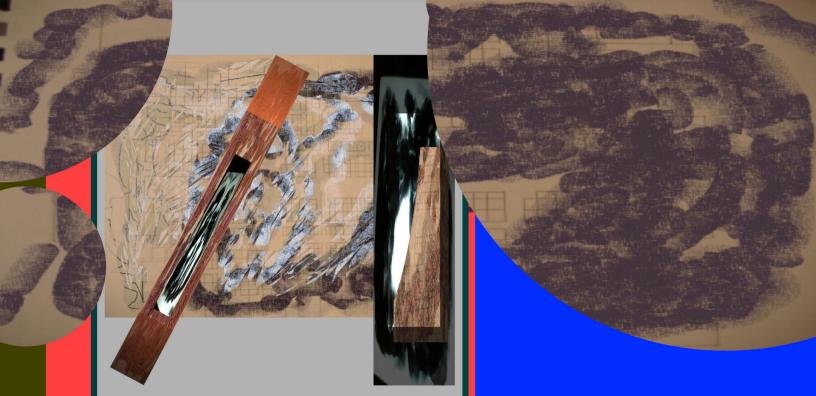








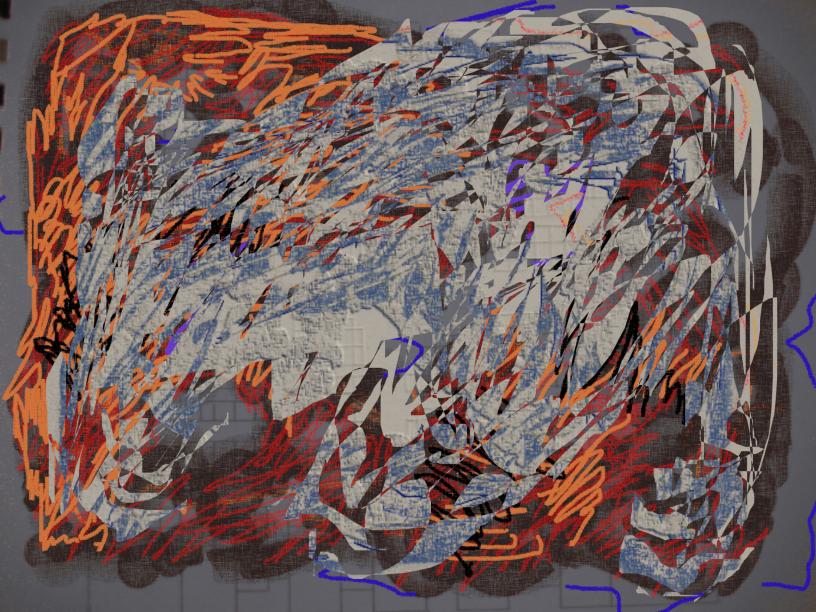




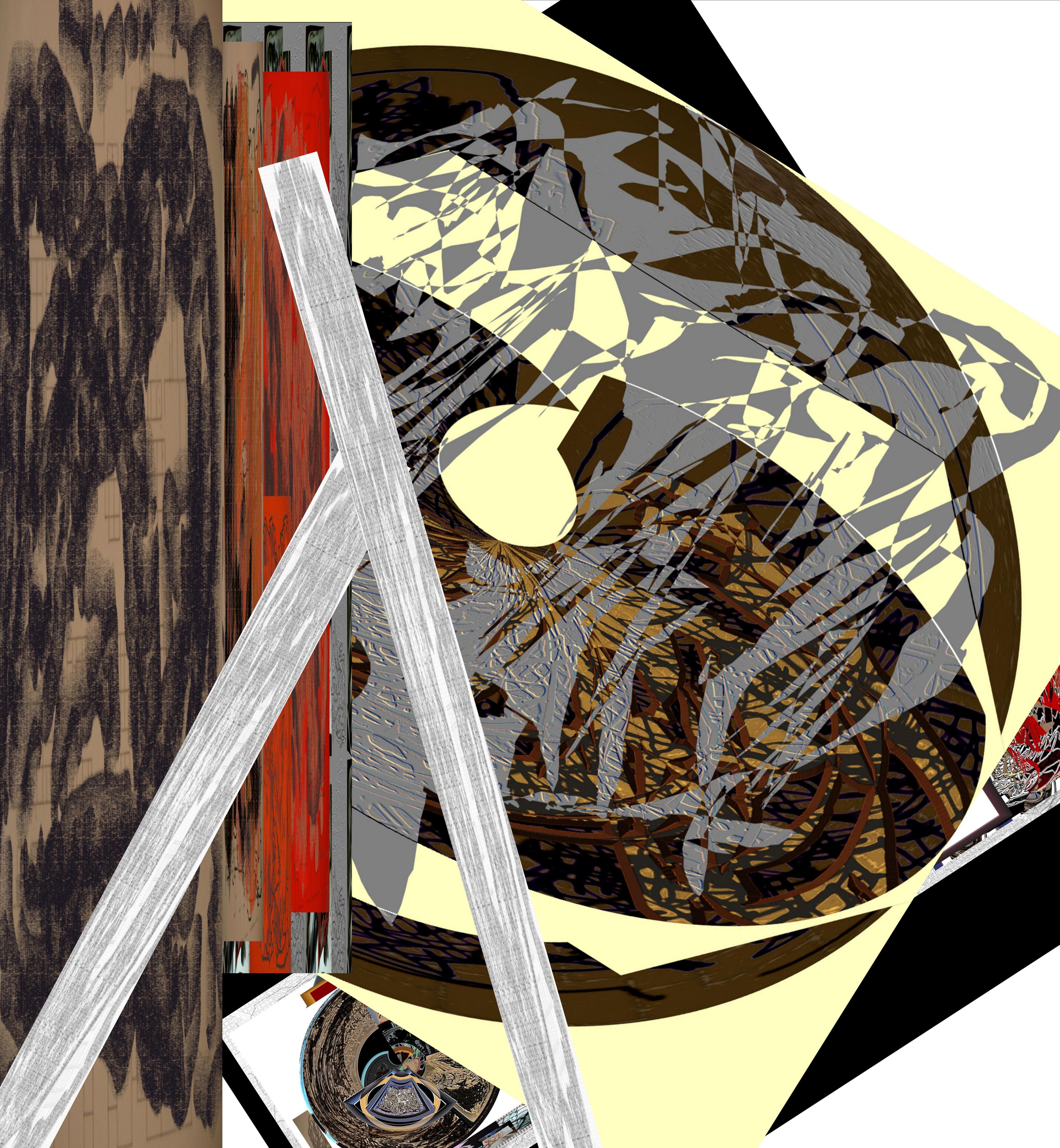




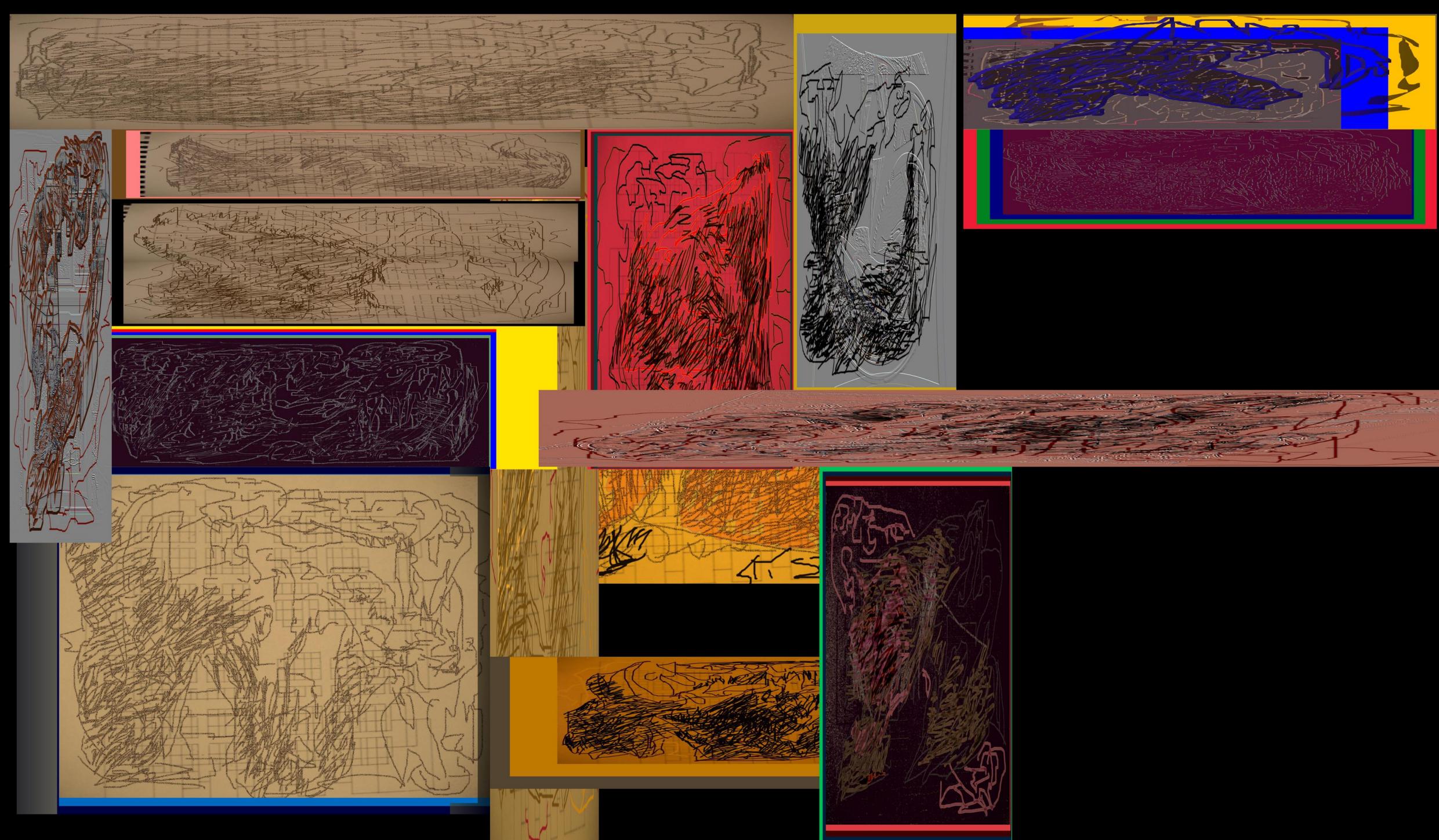




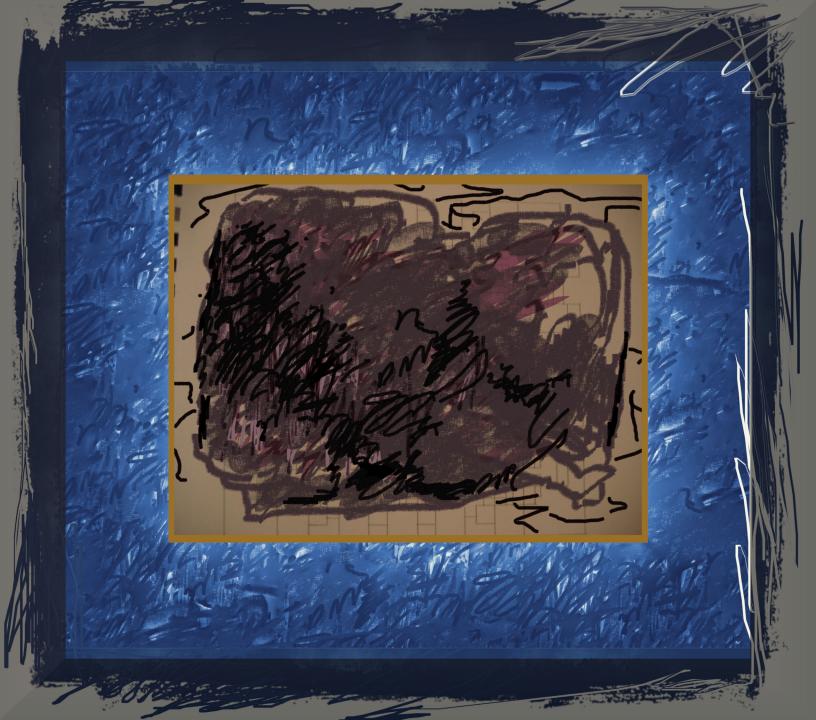


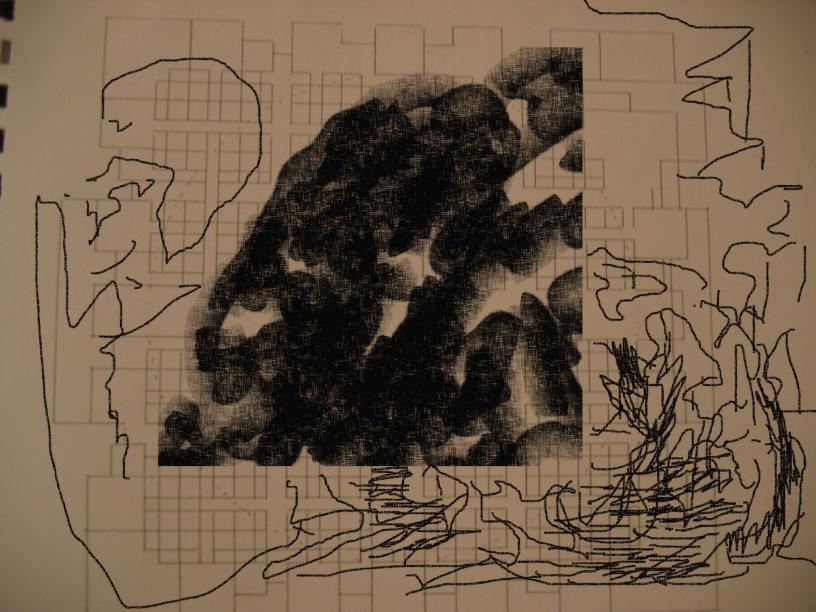






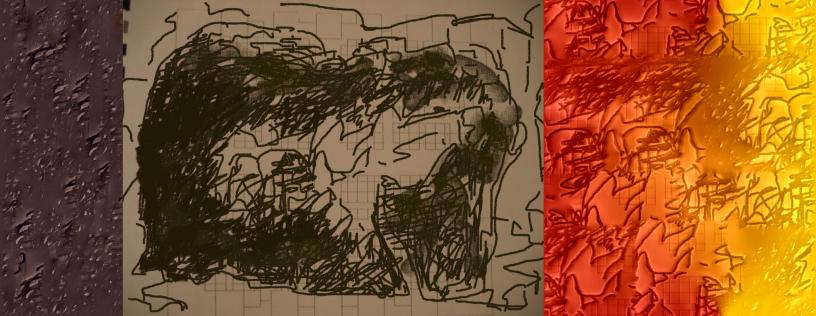




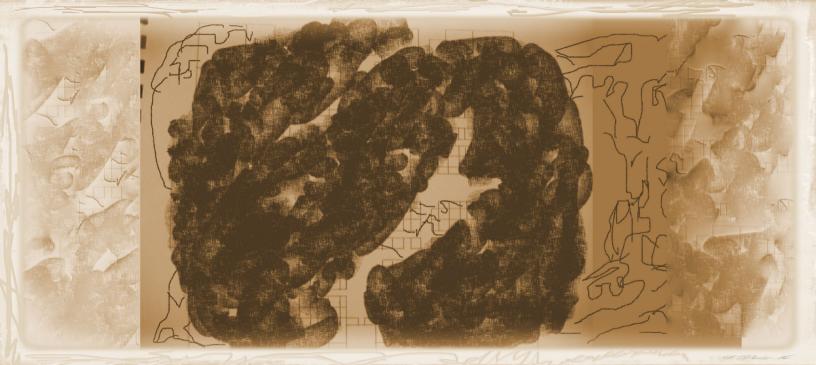


















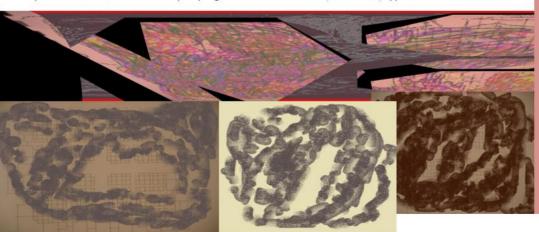


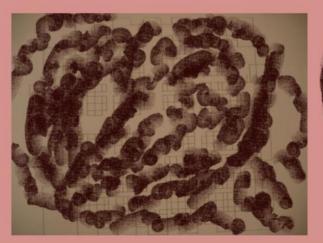
Opening Gambit:

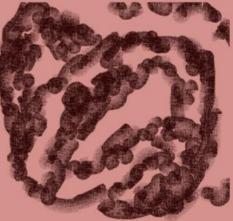
As a representative visual rhetoric the reading mode of cubism entertains a shared subjectivity an idea BAL develops relative the Baroque in Quoting Caravaggio (1999, p.7). Along these lines she states: "To understand this, I can best draw attention to the insistence, in anthropology, on shared time as The epistemological requirement". Towards the Baroque interest in displaced point of view such as Lacan relates to Holbein's Ambassadors (in The Four Fundamental Concepts of Psychology) per exemplifying anamorphosis: it is also true that underlying this are embedded Renaissance observations that any point of view may be a perspective version of another kind of form than assumed.. (As in Durer's peculiar philosopher's stone in the Melancholia) Therefore these evidently dual themes of interpretation, and of construction divide over the potential of configuring a point of view to shared perception. Shared time then can compare a manifold of multiple states and potentials - a complex interactivity which cyber drawing software exemplifies. In the terms Heidegger quotes of Kant "the conditions of experience are simultaneously the conditions of the possibilities of experience" (Heidegger 1992 p. 138).

Therefore: between Cubism, The Baroque, and The Renaissance the interest in form has proposed a variety of objects that simultaneously embody form and maps its resource, in the Renaissance for example the torus is the mode of the contour line which models, as we associate with Michelangelo. In the Baroque age the fold and knot served to symbolize the transpose in which subject becomes object and object becomes subject through an engagement to the transport, rapture, really, of a complex vision. With Cubism the rhetoric of formal elements, line, plane, volume, mark, point, veer sharply towards verbal rhetoric in the implications of point of view, plane of consciousness, project, and thus the very objects produced stand testimony to this formalism. And moving into the realm of a computer art o rhetoric as is this articles purpose: information architecture, to move into the present time provides Boolean sets as a modality adapting cubist rhetoric as "closure, intersection, opposition"

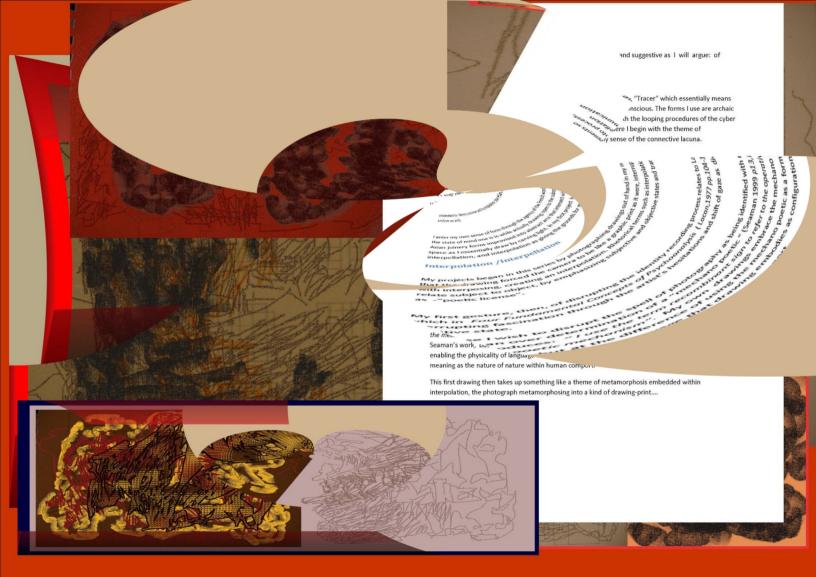






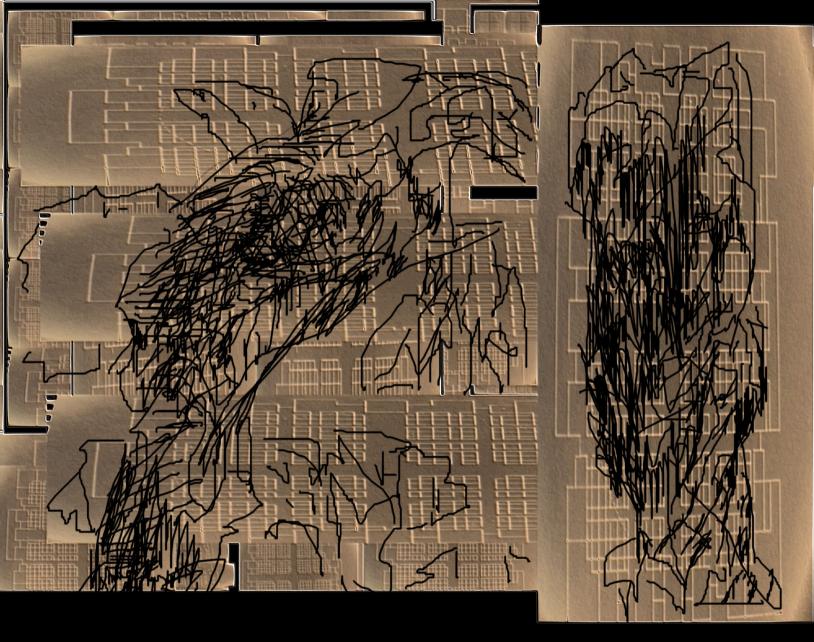










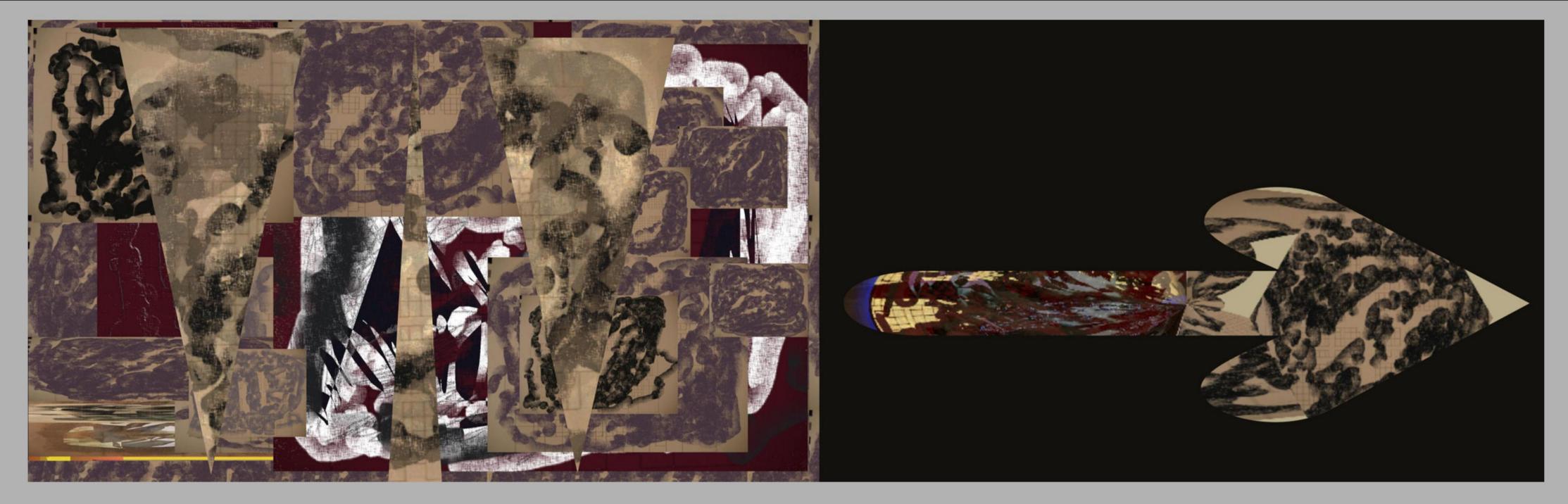


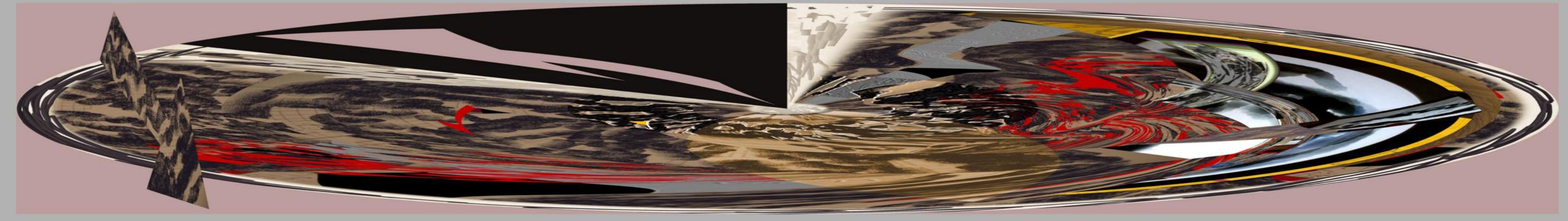








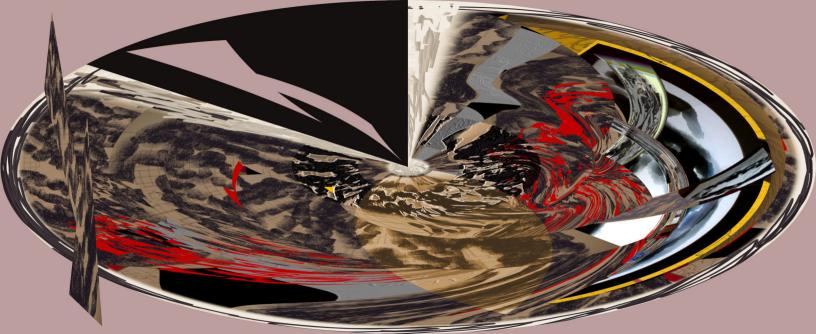














-17- Topothesia: Per Rhetoric means description of an imaginary place-

in the drawing I have taken photographs of the foundations of a ruined structure, and photographed my drawings foregrounded to begin with as creating a kind of imaginary structuring. Then that process has been amplified by virtual media drawing in the computer to deepen the sense of an information architecture in which my drawings which symbolize drawing itself by using architectural joinery cognates which build then a virtual tableau as a transformative plane of generating form.

